

World's Fair, Saint Louis, U. S. A.
1904
Louisiana Purchase Exposition



Russia

Fine Arts



President of Louisiana Purchase Exposition
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for

RUSSIA

at the

Louisiana Purchase Exposition

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Introduction

Russia's participation in the Louisiana Purchase Exposition has been considerably affected, and somewhat delayed, by circumstances, which it was impossible to foresee or control. The Imperial Russian Government finally decided to abstain from taking any official part in the World's Fair at St. Louis, but left its subjects free to join in that triumph of science, art and industry in the way that suited them best. This only became known as a matter of fact on the eve of the Russian Easter, and there then remained very little time in which to make the necessary preparations. Nevertheless, many Russians, sincerely desirous of drawing still closer the bonds of long-existing friendship between the two nations were anxious to see their country represented at St. Louis, and to show the progress made by Russia since the last International Exposition at Chicago.

The result is the present collection of Russian Exhibits, which is due to private initiative under the management of Mr. E. Grunwaldt, Councillor of Commerce of St. Petersburg. But no decisive steps could be taken before the beginning of April, as it was only then that the necessary official permission was received for Russian exhibitors, and that information was obtained as to the amount of space that could be placed at their disposal by the Administration of the Louisiana Purchase Exposition.

Mr. Grunwaldt's appeal has, so far, been responded to principally by representatives of the various Art Societies and Associations of Russia, and the pretty full collection of their pictures, which is here presented, gives a very good idea of the styles and present tendencies of Russian painters.

One hundred and forty-eight Artists from ten different Art Societies and two Art Schools, have sent altogether 630 exhibits, which also include such celebrated professors and members of the Imperial Academy of Arts as Repin, Vladimir, Makofsky, Dubofsky, Kasatkin, Volkoff, Alexander Makofsky, Soukhorofsky, Kosheleff, Venig, Verestchagin, Maimon, von Liebhardt and others. Besides these, there are three independent collections, namely: "Ancient Russia," "The Ural and Its Riches" (The Russian California), and "Siberia," which have never before been shown outside of Russia.

At the same time, in view of the fact that many of the pictures treat of Russian historical subjects, and other matters, peculiarly Russian, it has been deemed advisable to add a great many explanations and descriptions, which have been supplied by Mr. J. Godberg, a Russian newspaper man, and Mr. G. Dobson of St. Petersburg, formerly the well-known correspondent of the "London Times."

In conclusion, it may be mentioned that the different Russian Art Societies here represented have expressed the desire to appear each in its own collective capacity, in order to show the particular characteristics and tendencies of the work of its members.

E. GRUNWALDT, Councillor of Commerce

Executive Commissioner for Russia.



THE ASSOCIATION
FOR
ARRANGING EXHIBITIONS
IN
DIFFERENT TOWNS
OF
RUSSIA



The Association for arranging Art Exhibitions in different towns of Russia was founded in St. Petersburg in 1872 by nearly all the most eminent painters and sculptors of St. Petersburg and Moscow. It is divided into actual members and member-exhibitors. Young Russian artists consider it a great honor to belong to this Association, and membership is not easily acquired. Most of the members have received the coveted honor of being appointed members of the Imperial Academy of Arts and Professors of Paintings and Sculpture.

Among them are the well-known professors of Painting: M. M. Repin, V. Makofsky, members of the Academy; Kasatkine, Volkoff, Doubofskoi and others.

This year the Association has held its XXXII annual Exposition. These exhibitions enjoy great popularity in Russia.

MEMBERS OF THE ASSOCIATION

DOUBOFISKY, N. N.

Member of the Imperial Academy of Arts.

No. 1. "The Ocean."

No. 2. "Outside the Monastery."

KASATKINE, N. A.

Member of the Imperial Academy of Arts, Professor of Painting at the school of Art in Moscow.

No. 3. "Recovering after birth of the First Child."

No. 4. "Head of Coal Miner who has worked underground for 30 years."

LEBEDEFF, K. V.

Painter.

No. 5. "Boyarinnya," (A Lady of the ancient Russian Nobility).

No. 6. "Winnowing."

No. 7. "The Tsarevich Peter Alexejevich." (Afterwards the Emperor Peter the Great) being taught to read and write by the "Diak" Zotoff.

EXPLANATION OF THE PICTURE.

Previous to the period of reforms introduced by Peter, the Great, the vast majority of Russians belonging to the upper classes, such as the Princes and Bojars, who were almost entirely illiterate, being able to read only the church books, in the old ecclesiastical Slavonic, were in the habit of entrusting the elementary education of their children to a clerical caste called "Diaks," who sprang from among the people, and acquired their knowledge in the monasteries. The teachers were noted for shrewd sense and cleverness, and they played a considerable role in unreformed Russia. The children of the Tzar were also taught reading and writing by "Diaks," while foreigners instructed them in more advanced subjects. The teacher whose good fortune it was to initiate the young Tzarevich Peter, the future Emperor and Reformer of Russia, into the mysteries of the Russian Language was a Diak named Zotoff, who was subsequently sent as Russian Ambassador to several foreign Courts. The scene in the picture represents Zotoff giving instruction in Russian to Peter Alexejevich in the "terem" of the Moscow Kremlin.

MAKOFISKY, V. E.

Member of the Imperial Academy of Arts, Professor at the Higher School of Art of the Imperial Academy of Arts, honorary member of the Society of Russian Water-Colour Painters, formerly President of the Commission of the Imperial Academy of Arts for accepting exhibits for the St. Louis Exposition.

No. 8. "Procession of the Cross in Little Russia."

No. 9. "Towing Barges on the River Volga."

No. 10. "Drunken Street" on the Banks of the River Volga.

No. 11. "Type of a Barefooted Vagabond."

MAKOFISKY, A. V.

Painter.

Professor and Manager of the Pedagogical Classes and of the Normal School of Drawing attached to the Imperial Academy of Arts.

- No. 12. "Tired of Her."
- No. 13. "Snipe Shooting by Twilight."
- No. 14. "Attending Horses at Night."
- No. 15. "Out Shooting with the Son of the Proprietor."

ORLOFF, N. V.

Painter.

- No. 16. "Consecration of a State dram-shop."
"By Their Fruits ye shall know them." Matt. VII., 17.

EXPLANATION OF PICTURE.

This picture represents the consecration of a new gin-store in a Russian Village, on the introduction of the State Monopoly for the sale of spirits. Among those assembled for the occasion are, the local policeman in white tunic, the heads of the peasant administration, wearing their chains of office, and the new official tenant and salesman of Government Vodka. The latter is a ruined member of the landed gentry, and his wife stands at his side. The shop has just been sprinkled with Holy Water, and now the priest, with the cross, is blessing the new tenant, and reminding him that according to the official explanation, the main object of the monopolization of the traffic in spirituous liquor by the State, was not to increase the consumption of Vodka, but rather to save the people from the evils of drunkenness. The deacon also smilingly offers his congratulations, and rubs his hands in pleasant anticipation of a good drink after the ceremony. The former proprietor of the shop, the stout old man standing apart, is lost in thought, for the introduction of the Monopoly deprives him of a lucrative business, while the peasants on his right are making fun of him, others are making the sign of the cross and probably thanking God to be rid of an extortioner, for such was the unenviable reputation generally enjoyed by former owners of dram shops in Russian villages. It will be noted that a drunken, barefooted peasant has entered the shop with his bottle, and that he is being severely scolded by one of the officials present for daring to come for drink at such a solemn moment.

- No. 17. "Copy of Original Letter from Count Leo Tolstoy to the Painter, N. V. Orloff.
- No. 18. Photographs of Pictures by N. V. Orloff, of different scenes among the people, belonging to Count L. Tolstoy, and hung on the walls of the Count's study at Yassnaia Poliana.
- No. 19. 3 Photographs of Pictures by N. V. Orloff also at Yassnaia Poliana, and translation of Count Tolstoy's letter.
(Nos. 17, 18, 19 exhibited at Liberal Arts Building.)

REPIN, I. E.

Member of the Imperial Academy of Arts, Professor of Painting at the High School of Arts attached to the Imperial Academy of Arts.

- No. 20. "Portrait of Mrs. K."

VOLKOFF, E. E.

Member of the Imperial Academy of Arts.

No. 21. "Early Morning."

No. 22. "A Frosty Day at St. Petersburg."

EXHIBITORS OF THE ASSOCIATION

BAGIN, N. N.

Painter.

No. 23. "Saturday Evening in Russia."

No. 24. "Autumn."

No. 25. "Sorceress."

LAJETCHNIKOFF, A. I.

Painter.

No. 26. "A Spring Flood."

No. 27. "A Farm House."

No. 28. "A River Scene."

LEBEDEFF, V. P.

Painter.

No. 29. "For the Family."

LEBLANC, M. T.

Painter.

No. 30. "Early Snow."

No. 31. "Young Housekeeper."

No. 32. "Evening."

No. 33. "Horses."

PETROVITCHEFF, P. I.

Painter.

No. 34. "Twilight."

No. 35. "October."

No. 36. "The Last Snow"

SITCHKOFF, P. V.

Painter.

Exhibitor of the St. Petersburg Society of Artists.

- No. 37. "At the Window."
- No. 38. "At Work."
- No. 39. "A Pleasant Moment."
- No. 40. "In the Wood."

MRS. CATHERINE ZAROUDNAYA-KAVOSS.

Painter.

- No. 41. "Singing Lesson."
- No. 42. "Prof. Repin in His Studio."
- No. 42A. Russian Type.

ST. PETERSBURG SOCIETY OF ARTISTS

This Society was created in 1891. Its first President was the well-known landscape painter, the late Prof. A. I. Mettchersky. The Society is composed of actual members and member-exhibitors. Pictures and sculptures of actual members are exhibited without any selection, but the production of member-exhibitors must first be accepted by a jury of actual members. All the affairs of the Society are conducted by a Board of Management. The cashier of the administration is the well-known landscape painter, A. I. Veltz and the Secretary is M. G. Malisheff, whose battle pictures are very popular. Among the older members of the Society are the Professors of Painting, N. A. Koscheleff and K. B. Venig, both celebrated for their historical pictures, and V. P. Verestchagin (genre painter) of considerable repute.

The exhibitions of this society enjoy great popularity in St. Petersburg and Moscow. The one held this year was the XII of the series.

ACTUAL MEMBERS OF THE SOCIETY

ADAMSON, A. I.

Sculptor.

Professor of Sculpture at the Central School of Technical Design of Baron Stieglitz in St. Petersburg and at the Imperial Corps of Pages.

- No. 43. "Lurich." (Bronze Statue.)
- No. 44. "To God." (Statue of Pear-Wood.)
- No. 45. "Martyrs." (Bas-relief of Pear-Wood.)
- No. 46. From a picture of the French Artist Meissonier. (Bas-relief of Pear-Wood.)

- No. 47. "Loss of the Russian Gun-Boat "Rousalka." (Bas-relief of Bronze.)
 No. 48. From a picture of the French Artist Meissonier. (Bas-relief in Bronze.)
 No. 49. "Abduction of the Nymph Aegina." (Statue of Pear Wood.)
 No. 50. "Enlightenment." (Bas-relief of Pear Wood.)

ALEXEYEFF, A. I.

Painter.

- No. 51. "Boyarishna." (Young Russian Lady of Title in XVI Century.)
 No. 52. "Peasant Woman from the Province of Toula."
 No. 53. Woman's Head.
 No. 54. "Two Friends."
 No. 55. Italian Peasant Woman.
 No. 56. Gipsy.

BOUNIN, N. N.

Painter.

- No. 57. "On the Morrow of the Battle." (Received a prize from the Imperial Academy of Arts.)
 No. 58. "In the Lap of Nature."
 No. 59. "Encampment of Kabardines." (A race of the Caucasus, getting ready for mowing.)

HELLER, P. T.

Painter.

- No. 60. The Tsar Ivan IV., (the Terrible) and the Hermit Nicholas Salos, (Episode of the expedition of the Tsar Ivan, the Terrible, to Pskoff.)

EXPLANATION OF THE PICTURE.

The Tzar of all the Russians, Ivan Vassilievich, surnamed the "Terrible," having grown suspicious of the loyalty of the citizens of Nowgorod and Pskoff, set out with his troops for these two free cities with the object of personally punishing the traitors. He first marched to Nowgorod the Great, which he completely destroyed, and then resumed his journey for the purpose of inflicting similar punishment on Pskoff. But when the Tzar entered the latter city his wrath was considerably appeased by the attitude of the inhabitants, who, in order to show their complete submission and humility, all knelt down, when the tyrant approached, each man in front of his own house, with offerings of bread and salt, the customary Russian symbols of welcome.

Tradition says that the Tzar put up at the Monastery of Pskoff and there visited the hermit Nicholas, surnamed "Salos." This hermit who feigned madness, instead of presenting the Tzar with bread and salt, offered His Majesty a piece of raw meat. The Tzar refused to take it, saying that he was a Christian and did not eat flesh during Lent, whereupon the Anchorite replied, "You do worse, you nourish yourself with human blood, and forget the laws of God and the Christian religion." The bloodthirsty tyrant was so staggered by this home-thrust that he promptly quitted the town, and thus Pskoff was, to a great extent, saved from a repetition of the cruelties and massacres that had been perpetrated at the twin City of Nowgorod, the Great.

- No. 61.** Return home from the Tzar's coronation of a "volostni Starshina" (elder or overseer in the local administration of the Russian peasantry.)
- No. 62.** The Emperor of all the Russias, Peter the Great and the infant king of France, Louis, XV.

EXPLANATION OF PICTURE.

In 1717, the Russian Emperor, Peter the Great, went to Paris with the intention of concluding an alliance between France and Russia. On the day following his arrival, he was visited by the young King of France, Louis XV., accompanied by his guardian. Peter, the First, was delighted with the young King, took him up in his arms and caressed him, as represented in the picture.

- No. 63.** "In the Terem."

EXPLANATION OF THE PICTURE.

In ancient Russia, anterior to the time of Peter the Great and his reforms, when Moscow was the capital, it was customary among the higher classes, and those at the Court of the Sovereign to keep their womankind in comparative seclusion in a separate part of the house, called the "terem." This custom was adhered to in the household of the Tzar, and in the families of all his relatives. No men, as a rule, had a right to enter this apartment of the ladies, except the nearest male members of the family, and perhaps the old men from amongst the nearest kindred. Russian women of that period were the complete slaves of their fathers or husbands. The picture represents a victim of this ancient Russian custom.

- No. 64.** "Inquisitive."
No. 65. "Pilgrim."
No. 66. "Wet Nurse."

KOSHELEFF, N. A.

Professor of Historical Painting and member of the Imperial Academy of Arts. Professor of Painting at the Central School of Technical Drawing of Baron Stieglitz, in St. Petersburg.

- No. 67.** "Hay Stacking."
No. 68. "Leaving Church."
No. 69. "Good Samaritan."
No. 69A. "White Dove."

EXPLANATION OF PICTURE.

Portrait of a money changer belonging to the mutilating sect of "Skoptsi," who worship the Holy Spirit which descended from Heaven in the form of a "White Dove," but who do not recognize the other members of the Holy Trinity. They therefore, call themselves the "White Doves."

- No. 70.** "Destruction of the City of Vladimir in the XIII Century. (Episode of the invasion of ancient Russia by the Mongols.)

EXPLANATION OF PICTURE.

When all hope of escape was lost, the wife of the Grand Duke Vladimir, Princess Agatha, with her daughter, other relatives, priests and several of the Court noblemen, shut themselves up in the Cathedral of the Holy Virgin and resolved to die rather than surrender to the heathen enemy. The Grand Duchess and some of the wives of the nobility there and then, took the sacrament and the veil. On the 8th

of February, 1239, the Tartars captured the town of Vladimir by assault. The defenders were all massacred. The doors of the Church in which the women and children had shut themselves up with the Grand Duchess and the Bishop, Mitrophan, were broken open and the building set on fire. At this moment the Bishop made the sign of the cross over his unfortunate flock and uttered the following prayer: "Lord, stretch out Thy invisible hand and receive Thy children in peace." Many were suffocated by the smoke. Many fell by the sword.

MAIMON, M. A.

Member of the Imperial Academy of Arts.

- No. 71. "In Expectation."
- No. 72. "After Work."
- No. 73. "In a Provincial Theatre."
- No. 74. "Boy Carrying Mushrooms."
- No. 75. "Thrashing Room."
- No. 76. "Place of Rest."
- No. 77. "A Street in the Town of Vilna (Lithuania)."
- No. 78. "At the Green Grocers."
- No. 79. "Field of Rye."

MALISHEFF, M. G.

Painter.

Member of the Board of the Society and Secretary.

- No. 80. "A Victim of War." (Napoleonic campaign in Russia, 1812.)
- No. 81. "A Spy." (Russian-Turkish War, 1877.)

MANISER, H. M.

Painter.

Professor of Painting at the Central School of Drawing of Baron Stieglitz at St. Petersburg.

- No. 82. "Main Road."
- No. 83. "Huntsman with Russian Wolf Hounds."

PASS, L. A.

Painter.

- No. 84. "Peddler."
- No. 85. "Experts."
- No. 86. "Awaiting the Mistress."

SOUKHAROVSKY, M. G.

Painter.

Member of the Imperial Academy of Arts.

- No. 87. "How Beautiful is Life."
- No. 88. "Awaiting the Pasha."

EXPLANATION OF PICTURE.

Some years ago the daughter of a high Russian official, while out on a boating excursion of a well-known bathing resort on the Crimean Coast of the Black

Sea, where she had been staying with her sick mother, was kidnapped by the crew of a Turkish vessel and sold into the harem of a Pasha at Constantinople. The abduction of the girl had been secretly planned by a lady who accompanied her in the boat, and who had previously cultivated the acquaintance of herself and mother. The unfortunate girl resisted all attempts to induce her to become the Pasha's wife, and was consequently sold to some one else. Eventually her case became known to a certain Russian resident, who communicated with her father, and assisted in producing her release. The picture represents the moment when the Pasha is expected in the harem to look at his new slave.

VELTZ, I. A.

Painter.

Member of the Board and Cashier of the Society.

- No. 89. "Early Spring."
- No. 90. "Pine Wood."
- No. 91. "Dull Day on the River Dniepre."
- No. 92. "First Snow."

VENIG, K. B.

Professor of Painting at the Imperial Academy of Arts.

- No. 93. "Romeo and Juliette."

VERESTCHAGIN, V. P.

Professor of Painting and Member of the Imperial Academy of Arts.

- No. 94. "The Golden Cloud."

EXPLANATION OF PICTURE.

This picture illustrates the allegorical poem of the famous Russian poet Lermontoff, entitled "The Cliff," with special reference to the following passage, which is freely translated into prose, as follows:

A golden cloud reposed the night upon the breast of the giant cliff. At early dawn, it sped its way playfully through the azure sky. But the dewy traces of its visit are left on the furrowed cheeks of the old giant, who now remains alone, deep in thought, and gently weeping in the desert.

EXHIBITORS OF THE SOCIETY

MISS JULIA AKIMOVA.

Painter.

- No. 95. "Evening on the Shore of the Gulf of Finland."

ANTONOFF, A. I.

Painter.

Members of the "Spring Exhibitions of the Imperial Academy of Arts.

- No. 96. "Spring in the Forest."
- No. 97. "Wind."

BATURIN, V. F

Painter.

No. 98. "Breaking up of the Ice."

BLAGOVESTCHENSKY, N. D.

Painter.

Professor of Painting at the patriotic Institute for young ladies, and the gymnasium of Kolumna for young ladies at St. Petersburg.

No. 99. "On the River."

BUCHOLTZ, T. T.

Painter.

Professor of Painting in the Drawing School of the Imperial Society for the encouragement of Art. Member of the Society of Russian Water-Colour Painters in St. Petersburg.

No. 100. "The Boyarin Morozoff discovers the secret affection of his wife, Ellen, for Prince Serebrenny."

EXPLANATION OF PICTURE.

This picture represents a scene described in the well-known novel of Count A. Tolstoy, entitled "Prince Serebrenny," and at the same time depicts an interesting old custom in connection with the exercise of that social hospitality for which Russians have been celebrated from the earliest times. It was the practice of the host, who, in the present case, belonged to the Court Nobility of ancient Muscovy, to call upon his wife to pour out mead, the favorite drink of the time, and serve it round with her own hands to the honored guests. Each visitor in turn bowed low to the ground, took the gold or silver goblet, drank off its contents and then kissed the hostess. This was called the "ceremony of kissing," and in the present picture, it helps to illustrate the following historical incident. In the reign of the Moscovite Tzar Ivan the Terrible (Century), a distinguished boyarin named Morozoff, when very old, married the beautiful young Court lady, Ellen, with a view principally of protecting her from the persecution of the band of insolent scoundrels called the "Opritsniki," or body guard, who worked the cruel purposes of the terrible Tzar, and especially in order to protect her from the leader of this band, Prince Viazemsky. Morozoff loved Ellen as a daughter, and Ellen, in consenting to the marriage, declared that she loved no one. Meanwhile, however, there returned from the wars, the handsome young Prince Serebrenny, who had at some time or other seen Ellen, and had fallen in love with her. His presence at the Moscovite Court disturbed the mind of Ellen, and Morozoff began to suspect her of being in love with some one, though he could not tell with whom. Finally taking advantage of a visit paid to him by Prince Viazemsky, who came to inform him of his having been restored to favor by the Tzar, Morozoff at the same time, invited Prince Serebrenny, and received his visitors with the ceremony above described. They all went through it in turn, beginning with Prince Viazemsky, towards whom Ellen exhibited perfect indifference. When, however, Prince Serebrenny approached the hostess, Morozoff, who had never taken his eyes off his young wife during the ceremony, at once noticed her confusion, and this confirmed him in his worst suspicions.

BOLDIR, J. V.

Painter.

No. 101. "Crimean Gypsy."

No. 102. "Young Cossack of the Don."

MRS. MARY DIAKOFF.

Painter.

No. 103. "Young Neapolitan."

FEODOROFF, J. K.

Painter.

Professor of Painting at the School of the Imperial Society for the Encouragement of Artists. Member of the First Ladies' Art Circle.

No. 104. "Gypsy."

No. 105. "Peasant Woman from the Province of Astrakhan."

No. 106. "Napoleon's Last Day in Moscow in 1812."

EXPLANATION OF THE PICTURE.

Napoleon made his solemn entry into Moscow on the morning of the 2d of September, 1812, and took up his residence in the Tzar's palace within the Kremlin. Many shops were already on fire and the flames were gradually spreading to the big bazaar on the Krasny Square. On the 3d of September, the chief bazaar, Ilyinka and Nickolsky streets, were burnt. Fires could be seen on all sides, on the Tverskoi, Arbat, Ostojenka and at the Stone Bridge. The flames swept through streets and alleys, and several times turned in the direction of the Kremlin, which amidst showers of glowing sparks, was now and again lit up with a light that seemed like the reflection of fire within its own walls. The conflagration across the Moscow River stretching along in front of the windows of the Palace, must have made a deep impression upon Napoleon. An alarm was raised that the Kremlin had been undermined, and finally that it was on fire. Murat, Eugene Beauharnais and others besought Napoleon on their knees to retire from Moscow. The outburst of fire in the Kremlin itself soon compelled him to think of his own safety, and he then left for Petrofsky Palace in the suburbs. Napoleon thought that he had foreseen and provided against everything, even against the fickleness of fortune. The possession of Moscow and 260,000 troops seemed to be sufficient to render him independent of all possible contingencies, but hardly had he quitted the Kremlin, when the old Russian capital became one great sea of flame. This Napoleon was unable to foresee or to prevent.

GIRV, A. P.

Painter.

No. 107. "Hagar."

GREBELNYI, E. A.

Painter.

No. 108. "Woodland."

No. 109. A Study.

No. 110. A Study.

No. 111. A Study.

MRS. EMMA HUBNER-SIMONIS.

Painter.

No. 112. "Hermit."

No. 113. "Negro," (William Lovel.)

. JOFFA, M. S.

Painter.

Professor of Painting in the classes for Drawing, Painting and Sculpture attached to the Ministry of the Imperial Court of St. Petersburg.

No. 114. "Blessing Children on the Eve of a Jewish Holiday."

No. 115. "Fallen Asleep."

JOOKOFF, I. S.

Painter.

No. 116. "Night on the River Neva at St. Petersburg."

No. 117. "Northern Sea."

No. 118. "The Gulf of Finland."

No. 119. "Breakers."

BARON MEDEM, P. K.

Painter.

Professor of Painting at the Ladies' Institute of the Emperor, Paul I.

No. 120. "Nature Morte."

No. 121. "Children Bathing."

No. 122. "Inquisitive."

No. 123. "Unexpected Guest."

No. 124. "Coast of the Finnish Gulf."

RISNITCHENKO, P. P.

Painter.

No. 125. "End of the Day."

No. 126. "Evening Calm."

No. 127. "Early Winter in a Country Village."

No. 128. "Among the Reeds."

No. 129. "Early Snow."

No. 130. "Late Autumn."

No. 131. "Winter."

No. 132. "Autumn."

SCHWARTZ, G. L.

Painter.

No. 133. Portrait of the well-known Hebrew scholar and philanthropist, Rabbi Itsok Elkhanon.

No. 134. "Woman's Head."

No. 135. "Deep in Thought."

MISS JULIA STANKEVICH.

Painter.

- No. 136. "Courting."
No. 137. "Life and Death."
No. 138. "Mushrooms."

TIMOFAEFF, V. P.

Painter.

Permanent member of the Society for mutual assistance among Russian Artists.

- No. 139. "Russian Milkmaid."
No. 140. "Russian Girl."
No. 141. "Seller of Spring Flowers."

**THE "SPRING EXHIBITION OF" THE IMPERIAL
ACADEMY OF ARTS**

The Imperial Academy of Arts, from the time of its foundation in 1757, had held annual exhibitions in St. Petersburg, which down to the year 1872, were the only displays of the kind in Russia, and were called "Exhibitions of the Academy." Ten years ago, the Imperial Academy of Arts was reorganized, and extended by the addition of a special High School of Art; while the exhibitions of the Academy referred to were renamed "Spring Exhibitions." For arranging these exhibitions, a committee of selection of fifteen members is appointed annually, and their decision is final. All exhibitors taking part in these exhibitions are treated as equals, irrespective of Academical honors and artistic titles, and only artistic merit is taken into account.

The composition of this Committee in the present year is as follows: President, A. P. Sokoloff, Member of the Academy; Vice-President, K. T. Krijitsky, Member of the Academy; Members, V. A. Beklemisheff, Professor of Sculpture; A. J. Kuinjy, Professor of Landscape Painting, and Artists—Beringer, Eberling, Ginsburg (Sculptor) Schmidt, Shmaroff, Svetlitsky, Seidenberg, Katarbinsky, Reilan, Soutkofsky and Brovar.

These spring exhibitions are very popular and have great success both at St. Petersburg and Moscow.

**MEMBERS OF COMMISSION FOR ACCEPTING PICTURES AT THE
SPRING EXHIBITION OF THE IMPERIAL
ACADEMY OF ARTS 1904**

BERINGER, V. B.

Painter.

- No. 142. "White Night—Northern Night (Allegory)."
No. 143. "Crimea."
No. 144. "Study of a Head."

EBERLING, A. B.

Painter.

Professor at the Drawing School of the Imperial Society for the Encouragement of Art.

- No. 145. "An Artist's Dream."
- No. 146. "Residence of Becklin."
- No. 147. "On the Grand Canal of Venice."
- No. 148. "In the Mountains of Tuscany."

GINSBURG, E. Y.

Sculptor.

- No. 149. "Count Tolstoy. (Statue of Plaster of Paris.)"
- No. 150. "Splinter." (Bronze Group.)

SCHMIDT, G. G.

Painter.

Member of the Association of Artists in St. Petersburg. Member of the First Ladies' Art Circle.

MONUMENTS OF RUSSIAN ANTIQUITY.

- No. 151. External stairway and principal entrance to the Church of Vassily Blajenny at Moscow.
- No. 152. Vlascefskaya Church at Yaroslavl.
- No. 153. Ancient Church of the Nativity at Yaroslavl.
- No. 154. Ouspensky Cathedral of Yaroslavl.
- No. 155. Window over the Altar of the Church of Johann Zlataonsta at Yaroslavl.
- No. 156. Entrance to the Church of Johann Bogoslova, at Rostoff, the Great, Province of Yaroslav.
- No. 157. Water Tower of the Kremlin at Rostoff.
- No. 158. Entrance to the Church of Gregory Bogoslava at Rosstoff, the Great, Province of Yaroslav.
- No. 159. Portal of Church "Spass na Syenyakh, at Rostoff, the Great, Province of Yaroslav.
- No. 160. Internal View of Church Spass na Syenyakh at Rostoff the Great, Province of Yaroslav.

SHMAROFF, P. D.

Painter.

- No. 161. "Lady in Carriage."
- No. 162. "Two Peasant Women."
- No. 163. "Girl with a Donkey."
- No. 164. "Peasant Woman in White."
- No. 165. "Peasant Woman in Black."

SVIETLITSKY, G. P.

Painter.

- No. 166. "Rustling of the Leaves."

SEIDENBERG, S. M.

Painter.

No. 167. "Episode in the Reign of Roman Galitsky." Prince of Red Russia (now Austrian Galicia.)

EXPLANATION OF PICTURE.

Prince Roman Galitsky on returning from a successful campaign against Lithuania, brought home an enormous number of Lithuanian prisoners whom he caused to be treated like working cattle. The picture illustrates this treatment, and represents Lithuanian prisoners yoked to a primitive plough called a "ralo."

MEMBER OF THE SPRING EXHIBITION OF THE IMPERIAL
ACADEMY OF ARTS

MISS BARBARA ASTAVIEFF.

Painter.

No. 168. "Old Manor House."

BABOOT, M. M.

Painter.

No. 169. "A Study."

No. 170. "Russian Girl."

No. 171. "Russian Girl."

No. 172. "Russian Girl."

MISS V. M. BAROUZDINA.

Painter.

No. 173. "Separated."

BERNSTEIN-SINAJEFF.

Sculptor.

No. 173A. "Dream." (Plaster statue.) Same in marble is at the Russian Museum of the Emperor Alexandre III at St. Petersburg.

No. 173B. "Laborers Resting." (Plaster statue.)

DAVIATKINE, S. E.

Painter.

Exhibitor at the exhibitions of the St. Petersburg Society of Artists.

No. 174. "Youth."

DJENYEEFF, I. A.

Painter.

No. 175. "Deep Water."

No. 176. "Laying the Foundation of the Kremlin."

EXPLANATION OF PICTURE.

An old heathenish custom prevailed amongst the Slavs of former days of interring some living creature beneath the first stone of the construction of any large important building, and the builders usually selected the first creature that passed near the place where the work of construction was going on. This picture represents the tradition that at the laying of the foundation of the Kremlin at Nijni-Novgorod at the end of the Fifteenth Century, the young wife of a merchant, who was returning home in the early morning with a pail of water, was thus chosen and buried alive under the first stone of the citadel.

MISS MARY DILLON.

Sculptor.

No. 177. "Pierretta." (Bronze.)

No. 178. "Head." (Bronze.)

DOURDIN, V. D.

Painter.

No. 179. "Lilies."

No. 180. "Italian Woman." (Study.)

*

MISS CATHERINE GOLDINGER.

Painter.

No. 181. "Lady in Black."

No. 182. "Peasant Woman from the Ieezdriinsky District, of the Province of Kaluga." (Study.)

GORYUSHKIN-SOROKOPODOFF, I. L.

Painter.

No. 183. "Old Believer."

No. 184. "Portrait of Mr. N."

No. 185. "Boyars on the Road." (Nobility of XVI. Century.)

FELDMAN, K. A.

Painter.

No. 186. "Family Jars."

No. 187. "Spring at St. Petersburg."

MISS MARY FEODOROVA.

Painter.

No. 188. "Evening Star."

No. 188. "Approach of the Storm." (Finland.)

No. 190. "Evening."

FEODOROVICH, V. N.

Painter.

- No. 191. "Evening Calm."
No. 192. "Autumn."

IVANOFF, N. I.

Painter.

- No. 193. "Midnight Prayers of Russian Monks."
No. 194. "Night."
No. 195. "Cape Violent." (Crimea.)

DE IANKOWSKY.

Painter.

- No. 195A. "Fisherman."

KAHL, C. N.

Painter.

- No. 196. "Water Mill."
No. 197. "End of a Summer Day."
No. 198. "Study."
No. 199. "Autumn."
No. 200. "On the River Dvina."
No. 201. "Dull Day."
No. 202. "After Rain."
No. 203. "On the Estate."
No. 204. "White Cottage."
No. 205. "Water Mill in the Evening."
No. 206. "Evening in the Park."
No. 207. "Barns."
No. 208. "Long Shadows."
No. 209. "Water Mill in the Spring."
No. 210. "Spring."
No. 211. "Spring."
No. 211A. "Spring."
No. 212. "Rainy Day."

KAZACHINSKY, T. S.

Painter.

- No. 212. "Spring Scene from Life in Little Russia."
No. 214. "Return of the Prodigal Son." (Scene from Life in Great Russia.)

KHIMONA, N. P.

Painter.

Professor of Painting at the Drawing School of the Imperial Society for the Encouragement of Art. Inspector at same school. Member of the Society of Russian Painters in Water Colours.

- No. 215. "Storm in Spring." (Southern Russia.)
No. 216. "Winter Road." (In Finland.)

KLEMENTIEFF, A. N.

Painter.

No. 217. "Portrait Study."

No. 218. "Farewell Ray."

KHOLODOFF (DIMITREEFF) P. D.

Painter.

No. 219. "Temptation."

No. 220. "Two Deaths."

LATREE, M. P.

Painter.

No. 221. "Garden of Meditation."

MAKOUSHENKO, I. L.

Painter.

No. 222. "Daughter."

PHILKOVITCH, K. T.

Painter.

No. 223. "Legend."

No. 224. "Tales."

No. 224. "Swedish Tomb at Poltava."

EXPLANATION OF PICTURE.

This tomb is situated on the spot where the celebrated battle took place at the beginning of the XVIII Century, between the Russian troops of Peter the Great and the Swedish army under King Charles XII.

No. 226. "Head of a Nun."

No. 227. "Head of an Old Man."

No. 228. "Portrait of a Lady."

POPOFF, V. N.

Painter.

Professor at the Eighth Classical Gymnasium of St. Petersburg.

No. 229. "Weaving."

PROKOFIEFF, A. M.

Painter.

No. 230. "Autumn."

No. 231. "Buckwheat."

No. 232. "The Last Traces of Winter."

No. 233. "Eventide."

No. 234. "Village Yard."

No. 235. "In the Beginning of Winter."

No. 236. "Beyond the Village."

No. 237. "Autumn Brook."

No. 238. "A Village Corner."

No. 239. "The First Snow."

No. 240. "Beginning of Winter."

No. 241. "Moonrise."

ROOT, N. F.

Painter.

No. 242. "Twilight in St. Petersburg."

No. 243. "Dawn." (Fyord in the Far North.)

SAFONOFF, T. K.

Painter.

No. 244. "At Abbas Touman (Transcaucasus.)"

No. 245. "Caucasus."

No. 246. "Palace of the Grand Dukes at Abbas Touman."

No. 247. "Shrine on the spot where the Late Tzarevitch George Alexandrovich (eldest brother of Emperor Nicholas II.) died."

SEELIN, D. N.

Painter.

No. 248. Winter.

No. 249. "Evening Twilight."

No. 250. "First Fall of Snow."

No. 251. "Winter Landscape."

SHABOUNIN, N. A.

Painter.

Member of the Mutual Aid Society of Russian Artists.

No. 252. "After Reaping."

No. 253. "Prince Souvoroff, Generalissimo of the Russian Army in Exile."

EXPLANATION OF PICTURE.

In 1797, the famous army leader and hero, Prince A. V. Souvoroff, fell into disfavor with the Emperor Paul I., who banished him to the village of Koutchansky in one of the most out-of-the-way parts of the Province of Novgorod. Souvoroff lived there about two years in the most uncomfortable and depressing conditions, being at the same time very ill, and under the secret supervision of the police. He found it impossible to stay in the half ruined house at first assigned to him, and soon removed to a peasant's summer house on a hillock just outside of the village, where he remained until the next winter. His letters show how closely he was watched by the police agents sent to control his movements. "I live in the greatest isolation," he wrote, "and under the strictest surveillance." Life in such conditions, at last, became unbearable, and he resolved, deeply religious as he was, to spend the rest of his days in a Monastery. He accordingly petitioned the Emperor for the necessary permission, signing himself a "most loyal subject and slave and worshipper of God." After waiting three months for an answer, he received an Imperial Rescript of a most unexpected character, in which the Emperor informed him of the desire of the Austrian Court that he, Souvoroff, should be appointed to command the allied armies in Italy, and summoned him to St. Petersburg, whence he was to be sent to Vienna.

The picture represents Prince Souvoroff at sunrise occupied with the study of maps and military history.

No. 254. "Women and Swans."

No. 255. "Departure of Prince Souvoroff for the War." (Photograph.)

EXPLANATION OF THE PHOTOGRAPH.

When the peasants of the district to which Souvoroff was banished heard that the Emperor had restored their master and hero to favor, and had again called upon him to serve the Fatherland, they crowded into the village of Kohtchansk to bid the famous soldier farewell. In the picture Prince Souvoroff is seen coming out of the village church to say good-bye to the peasants, the foremost among whom is presenting him with an "Ikon" or Holy image. The one-horse sleigh in which he is to drive away, stands ready before the door.

A mosaic of this picture of enormous size (91 feet long by 35 feet broad) is now being made by order of the Ministry of War in the Imperial Academy of Arts, to be placed on the external wall of the facade of the Souvoroff Museum in St. Petersburg.

No. 256. Painter Shabounin in his Study preparing the carton for the Mosaic. (Photograph.)

(Nos. 255 and 256 are exhibited in the Liberal Arts Building.)

SHLUGLEIT, G. M.

Painter.

No. 257. "Golden Autumn."

MISS MARY SHRETER.

Painter.

No. 258. Allegory. "Two Voices in the Human Soul—Conscience and Desire."

EXPLANATION OF PICTURE.

This picture is thus described by the painter: The central figure in black represents a solitary person who has lost all friends and kindred, spiritual struggles being always more acutely felt in loneliness, and therefore the figure is in mourning. The figure with the cup of happiness represents worldly desire tempting us with the pleasures of life. Evil soothes our senses with incense and beautiful visions are seen in its fumes. The voice of conscience, typified by the figure in white, bars the road to sin and implores humanity not to be led away by evil. Beyond, above the white figure, are the ideals of heathenism and Christianity, the first symbolized by the half ruined temple of Vista, and the second which supersedes and surpasses the first, by the scene of Golgotha. The wall behind the central figure takes the shape of a cross, as this duet of voices in our souls constitutes the cross of our lives.

SORIN, S. A.

Painter.

No. 259. "Peasant Woman from the Province of Smolensk."

No. 260. "Portrait of the Russian Popular Writer, Maxim Gorki."

MISS MARY SOOKACHOFF.

Painter.

No. 261. "Player on the Violoncello."

STEPANOFF, V. S.

Painter.

- No. 262. "In the Village."
No. 263. "Under the Hill."
No. 264. "Going to Gather Mushrooms."
No. 265. "At Prayers."

STOLYAROFF, K. D.

Painter.

- No. 266. "Close of the Day."

TSEREGOTY, N. G.

Painter.

- Member and Director of the Spring Exhibiton at Moscow, 1904.
No. 267. "Night on the Mountain, Kazbek." (Caucasus.)
No. 268. "Sunset in the Mountains of the Caucasus."
No. 269. "White Night" at St. Petersburg.

EXPLANATION OF PICTURE.

This picture represents a view in St. Petersburg from the winter palace of the Tzar, on the River Neva, showing the buildings of the business exchange and the Imperial Academy of Sciences. The title of the picture refers to the absence of darkness during the nights in the region of the Russian capital during the months of May and June.

ZAROUBIN, V. T.

Painter.

Manager of the permanent Expositions at which pictures are put to auction by the Imperial Society for the Encouragement of Art.

- No. 270. "Tartar Village in the Crimea."
No. 271. "Crowd of Pilgrims."
No. 272. "Evening in Little Russia."

ZBROUYEFF, A. I.

Painter.

- No. 273. "Winter."
No. 274. "The Waterfall at Imatra." (Finland.)
No. 275. "Under the Leaves."
No. 276. "Afternoon."

VROBLEFSKY, C. K.

Painter.

Professor of Painting at the Art School of Prince Tenishoff at St. Petersburg.

- No. 277. "Near the Wall of the Monastery."
No. 278. "Evening."

ZEMBOULAT—POPOFF, I. I.

Painter.

No. 279. "Eternal Rest."

No. 280. "After the Storm."

No. 281. "Happy Time."

No. 282. "Evening Rays."

THE ASSOCIATION OF ARTISTS OF ST. PETERSBURG

This Association was formed in 1903 by artist members of the St. Petersburg Society of Artists, who quitted the latter body to establish a society of their own. Among the members of the Association, E. C. von Liphart is distinguished for his excellent portraits and allegorical subjects. R. Th. Frenz, for his hunting scenes, I. S. Galkin, V. I. Vladimiroff and V. I. Navozoff, for historical pictures and scenes from life.

This year the Association held its first exhibition, which was very successful, as nearly all who took part in it were already well-known to the public by their participation in previous Expositions.

GALKIN, I. S.

Painter.

Professor of Painting at the School of Prince Peter Oldenburg in St. Petersburg. Member of the Russian Society of Water-Colour Painters.

No. 283. "A Retired Deneon."

No. 284. "Flower Gathering."

No. 285. "The Tsar Ivan IV (the Terrible), and the Boyarin Morozoff dressed as a Court fool. (Sketch.)"

EXPLANATION OF SKETCH.

The Tsar, Ivan the Terrible, during the latter part of his reign, often entertained his favorite attendants with drinking and debauchery in different monasteries. The present picture illustrates a scene which took place at one of these orgies in a monastery outside Moscow. The respectable and highly respected Boyar Morozoff refused to join in the dissipation, and this annoyed the Muscovite tyrant so much that he ordered him to be dressed up then and there as a buffoon. The proud Morozoff made no protest against this stupid amusement of the capricious despot, and allowed himself to be put in the costume of a court jester. When the dressing was finished, amidst the uproarious laughter of the drunken courtiers, Morozoff, unable any longer to restrain himself, advanced immediately to the table, took a seat opposite the Tsar and began to tell him some bitter truths. "Since you will it that I should play the fool, and as a fool is permitted to tell the truth to one's face, listen, O Tsar, to what I have to say." With these words, Morozoff began a speech full of truth and sarcasm. He fearlessly expressed what he thought and felt. The Tsar was dumbfounded by such unheard-of audacity, and made no interruption. More than once the "oprichnik" Maluta-Skuratoff would have plunged his dagger into Morozoff, but each time Ivan the Terrible put back the bloodthirsty ruffian. As soon as the intrepid Boyar had done speaking, the Tsar quitted the scene in very low spirits. After this, Morozoff was naturally "under a cloud," but was soon restored to the Tsar's favor by the interposi-

tion of Prince Viazimsky. The later fact is illustrated in the picture by Bucholtz, exhibited as No. 100.

FRENZ, R. TH.

Painter.

No. 286. "On the Road."

No. 287. "Return Home from the Town."

No. 288. "Hunting."

VON LIPHART, E. C.

Painter.

Member of the Imperial Academy of Arts.

No. 289. "Portrait of the Emperor of all the Russias, Nicholas II.

No. 290. "Fortuna."

No. 291. "Infant's Dream."

No. 292. "Education of Cupid: Vision."

No. 293. Ditto; "Sound."

NAVOZOFF, V. I.

Painter.

Professor of Painting at the St. Petersburg Orphan Institute named after the Emperor Nicholas I.

No. 294. "The Christening of Russia."

EXPLANATION OF PICTURE.

The subject of this picture has been treated before by many Russian painters, but never successfully, owing to the great difficulty of ascertaining and reproducing the local and historical circumstances in which this great event in Russian history must have taken place. In order to make the necessary preparations for carrying out his task, Mr. Navozoff stayed many weeks at Kieff, and there studied and sketched the spot, where according to historical records and oral traditions, the Russian people were baptized 900 years ago. The industrious painter then collected all possible historical information concerning the manner of christening at the remote period in question, the type of the inhabitants of Kieff, the ecclesiastical vestments then in use, etc. Mr. Navozoff was also fortunate in obtaining the co-operation and assistance of many men of science, and experts in history and ecclesiastical archæology. At the same time, all record offices, libraries and museums at Kieff were open to him. The result of his labors—the fruit of long and tenacious effort—is this famous picture, "The Christening of Russia," which represents that solemn and important occasion with the greatest possible truthfulness, from the historical point of view.

The scene here depicted shows the baptism of the inhabitants of Kieff in the River Dniepre. On the bank are standing the Byzantian clergy who have specially come from Constantinople for the occasion. On the right of the priests stands the Grand Duke Vladimir, subsequently canonized by the Russian Church, together with his wife. In the water, in front of the clergy, are the men, and on the left the women.

VLADIMIROFF, I. A.

Painter.

Member of the Spring Exhibitions of the Imperial Academy of Arts—Exhibitor of Expositions of the St. Petersburg Society of Artists, and member of the Association of Artists of St. Petersburg. Artist Correspondent of the *Daily Graphic*.

No. 295. "Inventor and Capitalist (Phillips.)"

No. 296. "Grandfather's Birthday."

THE NEW SOCIETY OF ARTISTS OF ST. PETERSBURG

This society came into existence in 1903 amongst the younger school of artists with tendencies for the most part towards the style of the so-called "Impressionism."

President, D. N. Kardofsky.

Secretary, A. F. Haush.

The first exhibition of this society was held this year in the halls of the Imperial Academy of Science at St. Petersburg. The number of exhibits was not large, but there were many of considerable merit.

P. S.—*The pictures of the President of the Society, and of several of the members, are included in the collective exhibition of water color paintings, drawings, etc.*

MISS ELSA BAKLUND.

Painter.

No. 297. "Village Maiden." (Finland.)

No. 298. "Old Woman." (Finland.)

No. 299. "Boy on Snow Shoes." (Finland.)

BILIT, J. S.

Painter.

No. 300. "Orchestra."

MRS. OLGA DELLA VOSS.

Painter.

No. 300. "Fountain in the Park Duleber—Estate of the Grand Duke Peter Nikolavich in the Crimea."

FOKIN, N. M.

Painter.

No. 302. "Calm."

HAUSH, A. F.

Painter.

Secretary of the New Society of Artists in St. Petersburg.

No. 303. "Finland."

No. 304. "Light Night in Finland."

No. 305. "View of St. Petersburg.".. (Ice Floating out of the River Neva.)

IVANOFF, M. F.

Painter.

Member of the Spring Exhibitions of the Imperial Academy of Arts.

No. 306. "Shepherdess." (First prize given by the Imperial Society for the Encouragement of Art.)

No. 307. "A Present."

No. 308. "Harvesting Wheat."

No. 309. "Our Daily Bread."

No. 310. "Bleaching Linen."

No. 311. "Friends and Pals"

No. 312. "Shepherdess."

KOUDRIAVTSEFF, A. A.

Painter.

No. 313. "Muddy Pond."

No. 314. "Fishermen."

MISS TATIANA LOUGOFSKAYA.

Painter.

No. 315. "Cross on the River Oka. (Central Russia.)

PIROGOFF, N. P.

Painter.

No. 316. "Marriage Procession of the time of the "Silent" Tsar."

TER-MINASIANTS, CH. D.

Painter.

No. 317. "Cow." (Study.)

No. 318. "Reindeer." (Study.)

SHTURMAN, A. T.

Painter.

No. 318A. Roman Catholic Church in the town of Vilna (Lithuania).

No. 318B. Study.

No. 318C. Birches.

THE MOSCOW ASSOCIATION OF ARTISTS

This Association was formed in Moscow some years ago, and resembles the Association of Artists of St. Petersburg. It comprises nearly all the professors engaged in the Art Schools of Moscow and the majority of artists residing in Moscow and its suburbs. Annual exhibitions of this body are held in Moscow only, and are always well attended.

MISS ELLEN ALEXANDROVA.

Painter.

No. 319. "In the Shade."

MUSATOFF, (BORISOFF), V. A.

Painter.

No. 320. "Summer Evening."

No. 321. "Old Gardener." (Study.)

No. 322. "Woman on a Swing."

No. 323. "Young Girl." (Study.)

RHOERBERG, F. I.

Painter.

No. 324. "Geese."

No. 325. "On the River Volga."

No. 326. "Cemetery in Spring."

COLLECTIVE EXHIBITION OF WATER COLOR PAINTINGS, DRAWINGS, Etc.

1. The Society of Russian Water Colour Painters in St. Petersburg.
2. The Exhibitors of "Black and White" in St. Petersburg.
3. The Association for Arranging Art Exhibitions in Different Russian Towns.
4. The St. Petersburg Society of Artists.
5. The Association of Artists in St. Petersburg.
6. The Association of Artists in Moscow.
7. The Spring Exhibitions held in the Halls of the Imperial Academy of Arts.
8. The New Society of Artists in St. Petersburg.

MISS BARBARA ASTAVIEFF.

Painter.

* Member of the Spring Exhibitions of the Imperial Academy of Arts.

No. 327. "Iris." (Water Colour.)

No. 328. "Flowers in Jug." (Water Colour.)

No. 329. "Corn Flowers." (Pastel.)

No. 330. "Peony." (Water Colour.)

BAGIN, N. M.

Painter.

Member of the Association for Arranging Art Exhibitions in Different Russian Towns.

No. 331. "Russian Girl." (Water Colour.)

No. 332. "Night Watchman." (Water Colour.)

BABOOT, M. M.

Painter.

Member of the Spring Exhibitions of the Imperial Academy of Arts.

No. 333. Model. (Pastel.)

BEZRODNY, P. V.

Painter.

Member of the Spring Exhibitions of the Imperial Academy of Arts. Member of the Russian Society of Water-Colour Painters.

No. 334. "Loaves of Bread." (Water Colour.)

No. 334A. "Roses." (Water Colour.)

CHARLEMANGE, I. (DECEASED).

Painter.

Ex-member of the Imperial Academy of Arts and Professor of Painting.

No. 335. "View of St. Petersburg." (Water Colour.)

No. 336. "View of St. Petersburg." (Water Colour.)

CUMMING, HENRY.

Painter.

Artist-Correspondent of the *London Graphic* in Russia, 1878—1903. Actual Member of the St. Petersburg Society of Artists.

(Water Colours.)

No. 337. "Content."

No. 338. "In Meditation."

No. 339. "Fury." (Allegory)

No. 340. "The False Dimitrius in Russia." (Pen sketch done in 24 hours.)

No. 341. Copy from Zincographic block of preceding sketch.

DAVIATKINE, S. E.

Painter.

Member of the Spring Exhibitions of the Imperial Academy of Art. Exhibitor at the exhibitions of the St. Petersburg Society of Artists.

No. 342. "Caballero." (Pastel.)

EVREINOFF, I. M.

Painter.

Member of the Art Exhibition of Black and White.

No. 343. "Two Drawings in Italian Pencil."

No. 344. "Study." (Pastel.)

No. 345. Drawing in charcoal and Italian Pencil.

(Prize at the Black and White Exhibition in 1901.)

No. 346. Etchings.

No. 347. "Fortune Teller."

(Drawing in Charecoal and Crayon. Prize at Black and White Exhibition 1902)

No. 348. "On the Nevsky Prospect." (Tempera.)

No. 349. Study. (Pastel.)

FELDMAN, K. A.

Painter.

Member of the Spring Exhibitions of the Imperial Academy of Art.

No. 350. "Song without Words." (Pastel.)

GALKIN, I. E.

Painter.

Professor of Painting at the School of Prince Peter Oldenburg in St. Petersburg. Member of the Society of Russian Water Colour Painters and of the Association of Artists at St. Petersburg.

No. 351. "After Bathing." (Water Colour.)

HARNACK, E. E.

Painter.

No. 352. "Illustrating a Poem of the late Count Alexis Tolstoy, entitled "The Wolves." (Drawing.)

HAUSH, A. F.

Painter.

Secretary of the New Society of Artists in St. Petersburg.

No. 353. "Finnish Huts." (Water Colour.)

No. 354. "Twilight." (Water Colour.)

KARDOFSKY, D. N.

Painter.

President of the New Society of St. Petersburg.

- No. 355. "In the Vorontsoff Park Palace at Alupka (Crimea.) (Water Colour.)
No. 355A. "In the Vorontsoff Park Palace at Alupka (Crimea.) (Water Colour.)
No. 355B. "In the Vorontsoff Park Palace at Alupka (Crimea.) (Water Colour.)
No. 356. "Mountaineer's Hut in the Crimea. (Water Colour.)

KASATKINE, N. A.

Member of the Imperial Academy of Art. Professor of Painting at the School of Art in Moscow. Member of the Association for Arranging Art Exhibitions in Different Towns of Russia.

- No. 357. "Spinning." (Peasant woman on the Estate of Count Leo Tolstoy at Yassnaya Polyanna, spinning by the light of a burning chip. (Water Colour.)

MISS EMILIE LANDAU.

Painter.

- No. 358. "Mimi Pinson." (Pastel.)
No. 359. "Summer." (Pastel.)

MISS AGNES LINDEMAN.

Painter.

Member of the New Society of Russian Artists in St. Petersburg.

(Water Colours.)

- No. 360. "In the Garden."
No. 361. "Flowers."
No. 362. "Punch and Judy."
No. 363. "Old Woman."
No. 364. "Children."
No. 365. "Christmas Tree."
No. 366. "Room."

MISS TATIANA LOUGOFSKAYA.

Painter.

Member of the New Society of Artists of St. Petersburg.

- No. 367. "Hortensia. (Water Colour.)
No. 368. "Window." (Water Colour.)

MANISER, H. M.

Painter.

Professor of Painting at the Central School of Drawing of Baron Stieglitz at St. Petersburg.

No. 369. "Bayarina." (Lady of the ancient Russian Nobility.)

MUSATOFF (BORISSOFF), V. A.

Painter.

Member of the Association of Artists at Moscow and Member of the Union of Russian Artists.

No 370. "Young Lady." (Pastel.)

PHILKOVITCH, K. T.

Painter.

No. 371. Drawing.

No. 372. Drawing.

PLATCHEK, M. N.

Painter.

Member of the Spring Exhibitions of the Imperial Academy of Arts.

No. 373. "Portrait." (Pastel.)

No. 374. Model. (Pastel.)

REDKOFKY, A. A.

Painter.

Professor of Painting in the St. Petersburg Girls' Gymnasium of Princess Eugenie Oldenburg. Member of the Society of Russian Water Colour Painters.

No 375. "Mushrooms." (Water Colour.)

MRS. ALEXANDRA SCHNEIDER.

Painter.

Member of the Society of Russian Water Colour Painters at St. Petersburg.

No. 376. "Chrysanthemum." (Water Colour.)

No. 377. "Cows Longwort." (Water Colour.)

No. 378. "An Old Manor House." (Water Colour.)

SHOOSIEFF, A. V.

Painter Architect.

Member of the New Society of Artists in St. Petersburg.

**SKETCHES OF ORNAMENTAL PAINTING IN THE REFECTORY OF THE KIEFF-
PECHORSKY MONASTERY AT KIEFF.**

(Water Colours.)

- No. 379. "Image Case on the Eastern Wall."
No. 380. "Western Wall."
No. 381. "One of the Angels surrounding the Representation of the Almighty on
the Ceiling."
No. 382. Part of the Northern Wall.
No. 383. Detail of Window.
No. 383A. Detail of Window.
No. 384. Detail of the Northern Wall.
No. 384A. Detail of the Northern Wall.
No. 385. Detail of ornament in the Southern Wall.
No. 385A. " " " " "
No. 385B. " " " " "
No. 386. Frames for Pictures, "The Miraculous Catch of Fishes" and "Christ."

MISS MARY SCHRETER.

Painter.

Member of the Spring Exhibitions of the Imperial Academy of Arts.

- No. 387. "Head." (Pastel.)

MISS SERAPHINA SCHULMAN.

Painter.

Member of the Russian Society of Water Colour Painters.

- No. 391. "Hortensia." (Water Colour.)

TITOFF, A. T.

Painter.

Member of the Society of Russian Water Colour Painters.

(Water Colors.)

- No. 392. "Birch Trees."
No. 393. "Artist's Model."

- No. 394. "Stream."
 No. 394A. "Wood."
 No. 395. "Borjom." (Caucasus.)
 No. 396. "Borjom." (Caucasus.)

TRANSHEL, H. H.

Painter.

Member of Black and White Exhibitions and of the Spring Exhibitions of the Imperial Academy of Arts.

- No. 397. "Head of an Old Man." (Drawing in charcoal and Sanguina.)

VERESTCHAGIN, V. P.

Professor of Painting and Member of the Imperial Academy of Arts. Actual Member of the St. Petersburg Society of Artists.

- No. 398. "Monk." (Water Colour.)

XYDIAS, P. S.

Member of the Spring Exhibitions of the Imperial Academy of Arts.

- No. 399. "Appearance of Christ to Mary Magdalene after his Resurrection." (Engraving in Copper.)
 No. 400. Portrait of the Emperor Nicholas II. of all the Russias. (Engraving on Copper.)
 No. 401. Portrait of the First Director of the Imperial Academy of Arts, Mr. M. Kokorinoff. (Engraving on Copper.)
 No. 402. Sketches from Nature.
 No. 403. Sketches from Nature.
 No. 404. Sketches from Nature.
 No. 405. Sketches from Nature.

ANCIENT RUSSIA.

Collection of studies made by the painter, Mr. Röehrich, of Russian Architectural antiquities during a mission undertaken at the invitation of the Imperial Society for the Encouragement of Art.

ROEHRICH, N. C.

Secretary of the Imperial Society for the Encouragement of Art. Member of the Russian Union of Artists. Exhibitor at the Spring Exhibitions of the Imperial Academy of Arts.

ANCIENT RUSSIA.

- No. 407. "Council of Slavonian Elders."
- No. 408. "Building of War Ship."
- No. 409. "Suburb of Ancient Pskoff."

YAROSLAVEL (TOWN).

- No. 410. "Church of St. Nicholas, XVII Century."
- No. 411. "Church of St. Nicholas, XVII Century, Door of."
- No. 412. "Church of St. Blasa, XVII Century."
- No. 413. "Church of the Epiphany, XVII Century."
- No. 414. "Church of John the Baptist, XVII Century. (Painting on Church Porch.)"

ROSTOFF, THE GREAT, (TOWN).

Ancient Russian town, 40 versts from Yaroslavel. Known from the X century; formerly the chief town of the ancient region of Rostoff, and the place of residence of the native princes and the Metropolitan Archbishop.)

- No. 415. General View from Lake Nero of the Kremlin (citadel) Built in XV Century. The view relates to the XVII Century.
- No. 416. Church of the Salvation. In the Kremlin. Painting of XVII Century.
- No. 417. Church of the Salvation in the Kremlin. Painting of XVII Century.
- No. 418. Church of the Salvation in the Kremlin. Painting of XVII Century.
- No. 419. Entrance into the Kremlin.
- No. 420. Small Door in Kremlin.
- No. 421. Small Rooms of the Ladies' Apartment in the Palace.
- No. 422. Palace of the Russian Patriarch. (Head of Ancient Russian Church.)
- No. 423. Ancient wooden church on the River Ishin, near Rostoff, dating from the time of the Tsar Ivan IV. (The Terrible.)
- No. 424. Interior door of the same church.
- No. 425. Interior door of the same church.
- No. 426. Porch of the Church in the Kremlin.

SOUZDAL (TOWN.)

(Ancient town which succeeded Rostoff as the chief city of the region, and which subsequently transferred its pre-eminence to the town of Vladimir.)

- No. 427. Monastery of the Savior and St. Ephimius.
- No. 428. Church of Saints: Kozma and Demian, XVII Century.
- No. 429. Monastery of St. Alexander Nevsky.

NIJNI NOVGOROD.

- No. 430. Wall of the Kremlin, XVII Century Construction begun XV Century.
- No. 431. Tower of the Kremlin.
- No. 432. Tower of the Kremlin.
- No. 433. Tower of the Kremlin
- No. 434. Holy Well near town of Vladimir.

SMOLENSK.

(Central point of intercourse between Ancient Russia and Western Europe; known from the X Century. It was walled round by the Tsar Boris Godounoff, and subsequently fortified by the Emperor Peter the Great.)

- No. 435. General View of the Walls of the Kremlin.
- No. 436. Tower of the town of Smolensk.
- No. 437. Tower of the town of Smolensk.
- No. 438. Tower of the town of Smolensk.
- No. 439. Entrance to Convent at Smolensk of XVII Century.
- No. 440. Entrance to Convent at Smolensk of XVII Century, from other side.

MOSCOW.

- No. 441. View of the Kremlin across the River Moskva.

VILNA. (CHIEF TOWN OF LITHUANIA.)

- No. 442. Ruins of Castle of the Grand Duke of Lithuania Gedemin.

TROKI.

Ancient town near Vilna, formerly the place of residence of the Lithuanian Princes.

- No. 443. From the Castle of the reigning Duke Kaisstout (XV Century.)

GRODNO.

Ancient town of Lithuania, known from the X Century.

- No. 444. Ancient Orthodox Church ornamented with crosses of old Dutch tiles. Period of construction XI-XII Century. A part of this Church has disappeared in the River Nieman.

RIGA.

The beginning of this town goes back to the XII Century. It was the chief town of the knights of Livonia. (Knights of the Sword.)

- No. 445. From the Old Cathedral of Riga.

WENDEN.

(Castle of the Knights of Livonia, subsequently town of the Military district of that name.)

No. 446. Ruins of the Chapel.

KOVNO.

(Ancient town of Lithuania.)

No. 447. Old Roman Catholic Church.

No. 448. Gothic Front of Private House.

No. 449. Roman Catholic Church.

No. 450. Gate of the Seminary of the Order of Jesuits.

VLADIMIR.

(Chief town of the Province of Vladimir. It became important during the reign of Duke Andrew Bogoliubsky.)

No. 451. General View of the Cathedral of St. Dimitry.

No. 452. Ancient Church of the Intercession of the Holy Virgin, ornamented with figures of animals and built on the spot where formerly stood the palace of Duke Andrew Bogoliubsky.

YURIEFF-POLSKY.

No. 453. Part of the cathedral ornamented with figures of animals.

No. 454. Part of the cathedral ornamented with figures of animals.

No. 455. Part of the cathedral ornamented with figures of animals.

No. 456. Part of the cathedral ornamented with figures of animals.

IPATIEFSKY MONASTERY.

(Near the River Volga, not far from the town of Kostroma. In this monastery the first member of the present reigning Dynasty of the Romanoffs Michael Feodorovich, was elected to the Russian Throne.)

No. 457. Tower of the Monastery, XVII Century.

No. 458. Palace in the Monastery of the Tsar Michael Feodorovich Romanoff.

ISBORSK.

(Town near Pskoff, mentioned in the beginning of the Russian Annals as the place of residence of Truvor, one of the Scandinavian Princes, who was invited, together with Rurik and Sineus to come and rule over the Russians.)

No. 460. From Old Isborsk.

No. 461. Tower in Isborsk.

- No. 462. Crosses in Relief on the Walls of Isborsk, XIV Century.
 No. 463. Cross on the spot where formerly stood the town in which Travor resided.

PETCHORSKY MONASTERY.

(Situated 20 versts from Isborsk. This monastery became important during the reign of the Tsar, Ivan the Terrible. It more than once withstood the siege of the Livonian and Lithuanian Knights, as well as that of the Swedes, and is held in great reverence by the inhabitants of the surrounding country. The Monastery is also celebrated for its missionary work.)

- No. 464. Entrance to the Monastery and Its Walls.
 No. 465. Internal Exit from the Old Belfry.
 No. 466. General View of the Courtyard.
 No. 468. Chief Belfrey and entrance to the catacombs where the first Monks used to reside.
 No. 468. Walls and Towers of the Monastery.
 No. 469. Walls and Towers of the Monastery.
 No. 470. Treasury of the Monastery. (Reezneetza.)
 No. 471. Entrance.

PSKOFF.

(Ancient Free town of the Hanseatic League. Sister town of Novgorod, the Great, celebrated for its former trade, and its defense of Russia against the Lithuanians.)

- No. 472. General View of the Kremlin of Pskoff from the wall built by Duke Dovmont, the reigning Prince.
 No. 473. Sketch of Window of a house of the XVII Century at Pskoff.
 No. 474. Old Shrine.
 No. 475. Type of a Peasant Woman from near Pskoff in holiday attire.
 No. 476. River Nieman.
 No. 477. Castle of Crusaders. "Heilgut" on the Nieman.
 No. 478. Church of the Nativity of the Holy Virgin at Yaroslavl.

VIEWS OF SIBERIA

MRS. MARY PEDOSHENKO-TRETIAKOFF.

Painter.

Member of the Spring Exhibitions of the Imperial Academy of Arts.
 No. 479. The River Yenissei at the town of Krasnoyarsk.

- No. 480. The Lake Baikal in Spring. (Flowering Azalias.)
 No. 481. The Lake Baikal.
 No. 482. The Steppe of Minusinsk in Spring.

- No. 483. The Sayan Mountains on the frontier of Russia and China in Spring.
 No. 484. The Sayan Mountains on the frontier of Russia and China in Autumn.
 No. 485. A Lake in the Sayan Mountains. (Study.)
 No. 486. Banks of the River Yenissei.
 No. 487. A Village of Emigrants.

THE URAL AND THEIR RICHES

THE RUSSIAN CALIFORNIA.

Collection of Pictures by Demisoff-Uralsky, A. K., Painter-Mineralogist.

Member of the Exhibitions of the St. Petersburg Society of Artists, Member of the Spring Exhibitions of the Imperial Academy of Arts, of the Society of Amateurs of the Fine Arts in Ekaterinburg, and of the St. Petersburg Art Society, also explorer of the Urals from the scientific, geographical, ethnological, geological, mineralogical, petrographical and artistic points of view.

FOR THE FIRST TIME SEEN OUTSIDE OF RUSSIA.

The map of Siberia shows plainly that the Ural range of mountains forms a natural boundary between two different parts of the World and separates two watersheds. The beginning of the Ural range, washed by the waters of the inhospitable Northern Ocean, and called "Paikhai," does not represent a regular chain of mountains, but a whole series of elevations and chains of different altitudes, stretching southward and reaching 50 degrees of Northern latitude. Separate branches of the "Paikhai" gradually merge into the more regular range and form the Great Belt, or, as the first Russian explorers poetically called it, "The Earth's Girdle," now known under the general title of the Ural Mountains. This range stretches through the continent for more than 2,000 versts (about 1,330 miles). There is nothing whatever imposing in its appearance, such as we see in the Caucasus and the Himalayas, no peaks covered with everlasting snow, no glaciers and no summits reaching to the clouds; on the contrary, the range throughout its entire extent is easily accessible, the offshoots of the European slopes being rather higher than those on the other side. On the Asiatic side, the branches are pressed closer to the main ridge, the slope is steeper and ends in strong relief in the lowlands of the River Ob. The difference in character, of a purely geographical kind, between the two slopes of the range is observable in other respects, as for example, in regard to climate, ethnography, geology, etc. On the Asiatic slope, for instance, the crystal formation (granite, porphyry and schist) predominates, constituting the so-called "Kernel" of the Ural Mountains, and forming a much richer metaliferous source than is to be found on the European slope.

The climate of the Northern Urals is very different from that of the Southern part of the range; in the first region the winter season prevails for the greater part of the year and in the second, the summer season is longest. This, of course, makes considerable difference between the flora and fauna of the two regions, and also be-

tween the various people inhabiting the range. In the North are to be found races chiefly of Finnish stock, Voguls, Zirians, and Ostiaks, while the Southern part is peopled by Mongol, Tartar tribes—Bashkirs, Tartars and Kirghiz. The middle part of the range is inhabited by the purely Russian (Slavonic race). In the North the mountains are clothed with coniferous trees, the middle region abounds in broad leaved trees and the hills and valleys of the Southern part are emerald green with foliage.

The Ural range is divided into three principal parts, namely, First, the Northern Urals ranging from the Northern Ocean as far as 58 degrees Lat. N. Second, the Middle Urals, from 58 degrees to 55 degrees lat. N., and the Southern Urals from 55 degrees to 50 degrees lat. N.

The Northern Urals are deserted and wild and well deserve the epithet bestowed upon them of the "Stony Mountains." These gloomy heights, bare-headed giants, where only the polar birch makes its timid appearance—produce a depressing effect upon the traveler and explorer. Even the mighty primeval forest of lofty fir and pine affords no relief in the dreary outlook across the dark, impenetrable "taiga," or what is still worse, the deadly wearisome and moss-covered tundra. Severe winters, cruel frosts, deep snows and cutting polar winds prevail in this unfriendly region, and repel the advance of man. But so soon as the winter gives place to summer, and the first rays of the sun begin to warm the frozen earth, the "taiga" awakes again to life; and anyone arriving here at this season of the year, who is either a hunter or a simple admirer of nature, will be astonished at the rapid transformation that now takes place. The trees, blackened by the winter, begin to turn green, the heavy snow falls from their boughs, rich grass springs up, and flowers in all the colors of the rainbow open out under foot, the birds sing in a thousand voices, and the beasts give forth their many sounds. The shaggy, clumsy bear begins to move afield, the great elk, with its broadly palmated antlers, and the lovely reindeer trot through the woods, the cunning fox and vicious marten slink silently along, hardly seeming to touch the ground, the green eyes of the lynx, that tiger of the north, are seen to flash, the sable clamors up the tree, the ermine squeals angrily, and the squirrel leaps for joy, and the soul of man is gladdened and he grows fond of the wild primitive "taiga," where there is so much life and even freedom. And if he visit the lake of the winding stream, with the crystal water rushing over its stony bed, and listen to the cries of the water-fowl—the wild geese, ducks and gulls, watch the flight of "game" in all directions, he will regret to leave a country in which nature abounds, though a relatively short time, with so much charm and beauty.

But the brief summer with its warm days soon passes away, long files of migratory birds take their flight Southward, the hibernating animals begin to hide in their holes, snow again covers the ground, lake and rivers become bound in fetters of ice, the sun turns blood-red, and all nature falls asleep in the cold embraces of a Northern Polar winter. Again the hurricane blows the tops of pine and fir trees away, and only the vagabond bear, which has not yet settled down for the winter, or perhaps the hungry wolf will disturb the slumbering "Taiga."

The Northern Urals are almost unpeopled. From the Arctic Ocean to the village of Nikito-Ivdelsky (on the River Ivdel) the most Northern settlement, there is not another human habitation for over 1,000 versts, and only now and again one comes across a "Yourt," or tent of wandering Voguls, Ostiaks, or Samoyedes.. The country still awaits the settler, and in all probability the time is not far distant when its natural riches in timber and fur-yielding animals, as well as the mineral treasures which it undoubtedly possesses, will attract the pioneers of trade and industry.

The Middle or Central Urals differ but little in their Northern portion from the "Stony North" above described. There is the same harshness of nature, the same short summers, and almost total absence of population, but as the range approaches nearer the South, and enters the Province of Perm, its characteristic features undergo considerable change; the austerity of nature is softened down, the summits of the hills are no longer naked, the coniferous timber is intermingled with broad-leaved trees, and towns and villages become more and more numerous. In the Province of Ekaterinburg the height of the range is so reduced that it may be passed over almost without the fact of being noticed, for on the European side it rises altogether only 180 feet.

At the same time, it must be mentioned that the immense forests of the Urals are being greatly diminished by the increase of population and the increasing demand for timber in the rapidly growing mining and metallurgical industries and this destruction of timber is also unfortunately aided by the frequent forest fires which often devastate large tracts of country. Where proper forest culture is being introduced, away from the mines and works, the woods are to a great extent preserved, especially in the valleys where one may see a variety of trees, such as the fir, pine, larch, cedar, birch, lime, alder and aspen. Of course animal life has disappeared in proportion to the decrease of the forests. Only the fish are still fairly abundant in the many lakes scattered over the Asiatic side of the range.

The harshness of the climate has not prevented the Urals from being the cradle of Russian mining industries in the widest sense. Since the Emperor, Peter the Great, laid their foundation 200 years ago, they have made very great progress. In the bosom of this region is to be found nearly every useful and precious thing contained in the bowels of the earth—iron, coal, copper, silver, gold, platina, nickel, manganese, rubies, emeralds, amethysts and diamonds, besides which there are valuable natural products, like the capriciously patterned jasper, the beautiful green malachite, with its fantastic designs, and the rosy colored cornelian. All these treasures are to be found principally on the Asiatic side of the range, where are situated the gold, platina and other mines.

The Middle Urals merge imperceptibly into the Southern section, which, however, is generally considered to start from the "Yourma" Mountain. The Southern Urals do not constitute a regular chain of mountains, following each other, but divides into three ridges, stretching out in the form of a fan. One of these only is called the Urals, the other two being named respectively, the "Ilminsky Mountains

(noted for its mines of precious stones) and the "Ourangai or Guberlinsky" Mountains, which are situated in Europe.

The Southern Urals have been known as the "Golden Bottom." Their numerous rivers, including the celebrated "Mias," are all gold-bearing, as well as their valleys. Besides these alluvial deposits, there also are quartz formations, from which the precious metal has been obtained for many decades. The mountains of the Southern Urals gradually shrink into the ever lessening mounds and hillocks until they finally vanish in the steppe. The European part is grand and picturesque and attains to a considerable height, but the warm air, laden with the perfume of the flowers which cover the mountain sides as well as the valleys, prevent one from noticing this, and the sun warms as agreeably on the summits as it does down below, while the view from above is superb—the emerald woods, the lake shining like polished steel, the rivers, the blue hills retreating in the distance, and over all the azure sky, and the brightest sunshine. The benign climate and fertile soil of this region are in the very greatest contrast with those of the Northern Urals. Altogether the Ural range throughout its entire extent must be regarded as one of the richest regions of the earth in natural wealth. Such a stupendous accumulation of iron as that in the "Blagodats" and "High Mountain," cannot be rivalled in any other part of the world, and the value of the inexhaustible mines of precious metals and minerals defies estimation. For another hundred years, at least, the Urals will continue to be the greatest gem in the crown of the Russian Empire.

Although mining industries have existed there for two centuries past, the Urals have by no means been thoroughly explored, and there is still no complete survey of that important region. Its natural features are not those of Switzerland, the Caucasus, or the Carpathians, but something quite original and peculiar to the Urals alone. Unfortunately, with the exception of a few Russian scientists, this interesting region has hitherto attracted foreigners more than Russians, owing to the little attention paid by the latter to its natural riches and yet these riches are of the most varied character. Whether concerned with mining, art, or commerce, you will find there ample material for any purpose you may have in view—materials interesting alike to the practical man of business and the admirer or explorer of nature.

THE MIDDLE URALS.

No. 488. Aerial Railway across the River Kosva at the Coal Mine of Princess Abomelik-Lazareff. (Study.)

Explanation.—This is the first experiment of the kind in the Urals and it has been fairly successful. The Railway has been constructed for the purpose of exploiting the coal measures of the locality.

No 489. Late evening on the River Kosva, near the Verkhni Goobakhinsky Mines.

Description.—The brightness of the late evening light is disappearing, and the shades of night begin to fall. All is bathed in a silvery mistiness, and objects lose their distinctness, the tones become softer and quieter.

No. 490. Geological section of coal seams of Nijni-Goobakhinsk at the mine belonging to Mr. Lyooheemof.

Explanation.—This section shows a series of parallel coal seams alternating with strata of other mineral deposits: sand stone, and argillaceous shists, with impressions of vegetable remains of the carboniferous period. Yellow stratum — quartz sandstone, further a shaft in the coal seam (the place where coal is being worked is strengthened by beams in the direction of the seam) beyond a stratum of carboniferous and clayish shist; then again comes a comparatively thin seam of coal, also with layers of clayish shist, and finally a massive stratum of quartz sandstone followed by the remaining two coal seams, with layers of argillaceous sandstone shists.

No. 491. Noon: The River Kosva from Nijni-Goobakhinsky Railway Bridge.

Explanation.—In the picture will be drawn to the brick color of the water and the sandy bank. This is explained in a way that at first seems strange. Two and a half versts from the spot here depicted a stream of perfectly clear water falls into the Kosva, after running through some old worked-out coal galleries. This stream made its appearance after the fire in the coal seams in 1895. Where the stream falls into the Kosva the fairly clean water of the river at this place becomes a bright rusty red, probably through chemical reaction, while at the bottom a light spongy mud of the same color is deposited, which is seen, when the water is low, as a sandy shoal of a reddish color.

No. 492. Evening on the River Kosva. (Study.)

Description.—Evening scenery on the wooded banks of the great Ural Rivers is in the highest degree poetical. The coniferous woods and all surroundings seem, as it were, to be woven in a silvery haze. A characteristic feature of the evenings in the Northern and Middle Urals is that it remains light long after sunset. The twilight continues till midnight, and the night itself lasts only about an hour. The luxuriant vegetation gives still more harmony to the landscape.

No. 493. Karpikha Mountain. On the River Kosva. (Study.)

Explanation.—All the islands of the Kosva have banks of the highest bushes and flat centers covered with dense and succulent grass. They are inundated by the spring floods of the Kosva, and in summer are clothed with the most luxuriant green. It may be mentioned here that the spring overflow of the Kosva is much less than that of the Chusova which is probably owing to the fact that the wooded banks of the former arrest the moisture and cause it to be more equally distributed. In summer the Kosva has much more water than the Chusova. The large number of sources which feed the Kosva prevent it from becoming shallow and fordable.

No. 495. A Zirlan. (Study.)

Explanation.—The Zirians, like the Voguls and Votiaks, represent an Ural branch of the Finnish race. They are now Christians and have become more assimilated with the dominant Slavs. They intermarry with the Russians, and have also adopted the Russian language and the Russian customs. Their capabilities for accepting Russification may now be studied on the spot. Most of them are not easily distinguishable from Russian agricultural peasants.

No. 496. Noon. Near the Station of "Toplaya Gora" (Warm Mountain) on Perm Railway. (Study.)

Explanation.—In the center of the picture is seen the smoke of furnaces at the Teplogorsk and Bisersk Iron Works. On the right is the high road to the gold diggings of Krestovozdvzejinsk, belonging to Count Shouvaloff. Besides the gold produced at these diggings, since their beginning, about 200 diamonds have also been found there, weighing from 0.02 to 1.5 and more carats. The further landscape represents the valley of the River Kaiva. In the distance, straight on, is "Ponomarova Griva," and more to the right the "Kolpaki" Mountain.

No. 497. Noon. (Study of the summit of the "Kolpaki" Mountain.)

No. 498. Towards Evening. Study of the summit of the "Kolpaki" Mountain.

Explanation.—The name of the mountain arises from the fact that on approaching it one sees, as it were, a number of separate columns surmounted with caps or "kalpaki." From the top of the mountain on a clear evening, one may see for 100 versts to the North and at noon, as far as the Blagodat Mountain, to the South, 80 versts off. The most interesting panorama is here unfolded to the view: the "kalpaki" mountain and its immediate companions have been stripped naked by forest fires; the soil is thickly set with bright pink flowers on tall stems called among the people "Ivan tea." These flowers have the strange faculty of appearing after the surface of the ground has been burnt and scorched, and they sometimes extend for many miles, an enormous carpet of blossom, of uniform size and color—monotonous in the extreme. On a quiet summer evening, the far-off mountains loom in the dark blue distance, and the near-lying cupola-shaped heights are deeply outlined. To the left from the summit of the Kolpaki "may be seen the hill bearing the strange name "Ponomarova Griva" (Ponomorofsmone.)

No. 499. "Ivan-Chai" (Ivan tea.)

No. 510. Gold Seeker's Hut.

Explanation.—The gold-seekers of Siberia are separate families or groups of workmen, who lead a semi-nomadic life in search of precious metal. Proprietors of gold fields place at their disposal plots of land for the extraction of gold and platinum. They work entirely at their own risk and are dependent upon the actual results of their labor for the means of subsistence. Occasionally they do well, but for

the most part they are extremely improvident, and generally live from hand to mouth. In a hut as the one shown in the picture there may be crowded 18 persons, some of whom sleep on the floor, others on the stove, on the roof, or wherever they can find a hole into which to crawl and lie down.

In the distance, on the plain, we see little Kosva, and beyond in a rainy mist may be descried the ascent towards the "Koch-kanar" Mountain. The blackened charred stumps, the remains of the forest trees, lend a gloomy character to the scene.

No. 511. Valley of the River Isa. Platina Mine. (Study.)

Explanation.—The gold fever which raged among proprietors of land in the Urals 5 or 8 years ago, owing to the influx of foreigners and foreign capital, has not yet been forgotten, nor has the "boom" yet died out. Speculation struck deep root, and apparently found congenial soil. The thirst for quickly acquired riches without much trouble or knowledge is so strong that people take risks on the strength of the most impossible hopes and dreams. Gold diggings spring up like mushrooms after rain. Wherever there is a claim with the slightest traces of gold, dozens of other claims are at once taken up in the neighborhood where it is often quite useless to look for even the mere signs of gold. But this is of no importance to the speculator who acquires half a dozen or a dozen such plots in the hope of being able to sell them at a good profit to the enterprising foreigner. The latter, however, has been taught by bitter experience the value of such offers, and no longer risks his money in the Urals.

And now, when the proprietors have been "hard hit" by the tax on industries, all such mines are being given up to the Government.

At the same time it should be noted that during the last ten years, there have been ten large public companies formed for the Urals, holding as many as 500 mines.

All the mines in the Urals have one characteristic in common, and that is the chaotic disorder which they have produced in the aspect of the country. Not so very long ago the eye was able to rest with pleasure on beautiful pine forests and the clear crystal water of mountain streams and lakes. But since this sylvan region has been invaded by man in his wild quest for the precious metals, pathways have been boldly cut through the dense "taiga," the ground has been blown up by dynamite or powder; great ugly pits have been dug out, and dirty, unsightly heaps thrown up, looking like unhealthy excrescences on the crust of the earth; the woods have been thinned out, and the river water has been polluted by the washing of auriferous sand that every living thing in it for miles has either been driven away or gradually poisoned. The gold mines, in fact, have ruined the original beauty of the land. The barracks built for his accommodation cast a shadow of depression and sadness over the scene. Often, instead of barracks, there are wretched huts similar to those shown in the picture—put up at some time or other by some "artel" or association of gold seekers.

**No. 512. Geological Section. Platina-Bearing Stratum Strata at the Deep Dig-
gings on the River Isa in the Verkhotursky District. (Water Color.)**

Explanation.—The first stratum from below is formed of mineral limestones on which repose the platina bearing stratum composed of the debris of various mineral formations. Above it, follow the different strata of elays, gravels, and black soil, in their proper order.

No. 513. The working of Magnetic Iron Ore at Mount Blagodat. (A Study.)

Explanation.—Mount Blagodat, which takes its name from the abundance of its mineral wealth, is an inexhaustible source of iron ore. Magnetic iron ore was discovered here in 1700 in the reign of the Empress Ann. Tradition states that the Vogul, Stephen Chumpin, who first announced the discovery to the mining authorities of the Ural received a reward of 25 roubles, and was then sacrificed to the gods by his fellow tribemen, who burned him alive on the mountain where the ore had been found. Blagodat extends for two versts, and its height is 1,154 feet above sea level. On the summit, near to the shrine erected in honor of the Transfiguration of the Saviour, is a small iron column with an urn in the shape of an ancient lamp. On an iron plate is inscribed, "The Vogul, Stephen Chumpin, was burned here in the year 1730."

From the summit of the Blagodat to the West is seen the Ural range, about 20 versts off. On the Northwest is another magnetic mountain, the "Koehkanar," which is more than twice the size of Blagodat. To the Southwest are the Baran-ehinsky Works and Mount Seenyaya. In fine weather from the top of the mountain may be seen the smoke of the Tagilsky Works, 60 versts away.

The predominating formations of Blagodat are the porphyries without quartz. All the massive formations of the mountains are clearly defined in strata-like form. Between them lie more or less regular and considerable layers of magnetic iron ore. This ore is of two kinds: "red" and "blue" The "blue" ore contains green chlorite distributed in the form of minute shells. The proportion of the iron in the ore is from 52 per cent to 94 per cent.

From 1813 to 1897, total quantity of ore obtained from Blagodat was 157,426,942 poods (over 2,539,142 tons).

THE RIVER CHUSOVAYA.

Running for the greater part of its course between winding branches of the Urals the fall of the Chusovaya in mountainous places reaches 0.22 Sajenes per verst. For 200 versts of its course in the mountains, as far as the point where the river crosses the railway, the Chusovaya falls 80 sajenes (560 feet.)

**No. 514. The "Dyujok" Stone, on the River Chusovaya, near Bilimbafsky Works.
(A Study.)**

No. 515. The "Kosol Stone on the River Chusovaya. (A Study.)

Explanation.—One of the most dangerous stones during the spring floods and at the same time, one of the grandest for its own severe and peculiar beauty.

No. 516. Stone at the Outkl Works of Count Stroganoff. (A Study.)

Explanation.—The stony mass here is perfectly bare of all vegetation and the strata of limestones are placed perpendicularly to the surface of the river. The feathery pines nearby lend a stern grandeur to the scene. The locality reminds one of the pictures of the Norwegian fiords. Near the bare rocks may be seen here and there a solitary fir tree.

No. 517. The "Omoutnol" Stone on the River Chusovaya. (A Study.)

Explanation.—This stone takes its name from the great depth here of the river, which in the summer is as much as seven sajenes (560 feet). This gigantic stone rock, hanging over the mirror-like surface of the Chusovaya, had a sombre, gloomy appearance and repeats the echo of the slightest noise or rustling; the wild cries of the screech owls nestling among the stones are reproduced with wonderful expression. In the woods bordering the river may be heard the squeak and sibilation of the night birds. The woods and rocks are reflected in the dark mirror of the river and above is the deep and starry Northern sky.

No. 518. The "Vuisoki" Stone on the River Chusovaya, near Klnofsky Works, 420 feet high.

Around it are growing those eternally green and monotonous firs and pines which spring up everywhere their roots can obtain the slightest hold.

No. 519. The Chusovaya, near the Village of Kopehik. (A Study.)

Explanation.—The peculiarity of this landscape is that here the high mountains are covered with coniferous and leafy vegetation, and show no steep cliffs or rocks, but stretch away in gradually diminishing spurs.

No. 520. Author's Boat by the high wooded bank of the Chusovaya.

No. 521. Hot noon near the village of Sulem, on the River Chusovaya.

Description.—The stone is wonderfully draped with dense vegetation, and is decked out by the hand of clever artists. Only nature is capable of creating such bold combinations and surprising effects of lines and colors. Especially beautiful are the dark Siberian cedars which stand here and there like Boyars in their rich green velvet coats.

No. 522. Virglu Forest on the River Chusovaya. (A Study.)

Explanation.—The bank is covered with verdant vegetation, fir and pine woods and a few bushes. Here the hand of industry has not yet disturbed the primitive beauty of Nature.

No. 523. Stone with holes on the River Chusovaya, near the Mouth of the River Koiva. (A Study.)

Explanation.—The cause of the formation of these holes in the stones is the action of the wind on the soft crumbling parts of the limestone layers. The limestone strata are only an inch or two thick, but the least crack may develop into an opening of some thirty feet or more by twenty.

No. 524. Lower Reach of the River Chusovaya.

No. 525. The Pass from Asia into Europe. View from the Yeszhovoi Mountain. Asiatic slope.

Explanation.—The Yeszhovoi Mountain is one of the highest of the Ural range, and is situated 8 versts from the well-known Verkhni (upper) Tagilsky Works, on the Eastern and right side of the River Tagil. In clear weather one may see from the mountain the churches of Ekaterinburg, 80 versts off.

The group of high mountains, which included the Yeszhovoi, constitutes the boundary between the two parts of the world, Europe and Asia.

A remarkably fine panorama is unfolded before the tourist on the summit of the Yeszhovoi. Stretching far into the West runs a series of mountain ridges, looking like gigantic waves.

No. 526. Cedar. (Water Color.)

This cedar which is near the town of Ekaterinburg, is a rare occurrence in the Middle Urals, for here is the limit of extension of this kind of tree, and it appears in the Southern zone of the Northern Urals in localities beyond the Southern part of Ekaterinburg, as an exception.

No. 527. The Village Murzinsky. (A Study.)

Explanation.—This village is situated on the River Naivi, 100 versts from the town of Ekaterinburg. The locality is celebrated for being the world's richest source of so-called "natural colors," that is to say, of colored stones, such as topaz, aquamarines, or beryls, of excellent quality, amethysts, etc. About the middle of the last century the largest clear beryl in the world was found here weighing several pounds. It is now preserved in the Institute of Mines.

The peasant inhabitants are great experts in the knowledge of minerals, and the stones which they find are brought into Ekaterinburg and sold to the lapidaries there.

Since the opening of the Siberian railway, many are now brought straight to Moscow and St. Petersburg. In the ninth week after Easter, a large Fair is held at Murzinsk, at which collections of Siberian stones and minerals are exhibited and sold by peasants from different parts of the Urals.

Murzinsk is one of the oldest Russian settlements in the Trans-Ural region, having been established in 1640. The inhabitants are for the most part, sectarian, who firmly cling to the "old belief" of their fathers.

In this district are found various crystals, felspar, albite, black tourmaline, smoky topaz and the extremely rare mineral pyrrhite, in small crystals of a yellow orange color, and rhodizite, in small white crystals.

No. 528. Geological Section. The Production of Amethysts. "Kamenny Rov."

"Kamenny rov," or "stony pit," is situated near the villages of Sizikof, Ziriansk and Youjakof. The production of amethysts near this pit was known 100 year ago. In the upper parts of the vein, amethysts have been found, to use the simile of the local peasants, as large as horses' hoofs. The vein runs vertically into the depths of the earth. In the picture is shown a part of the vein that has already been worked and below is the part that has not yet been touched. All the gray mass at the base is granite, which gradually becomes of a yellowish color as it approaches the reddish brown vein containing the amethysts. The depth of the working reaches 126 feet. The moment represented in the picture is that of lighting the mesh of a dynamite cartridge let down a cylindrical hole seven feet deep.

No. 529. Jeremlah Ovchinnikof. A Peasant of the Village of Youjakof. (A Study.)

This is one of the family of Ovchinnikoffs who have been connected with the local mining district for many generations past. He is a staunch old believer.

No. 530. The Town of Ekaterinburg in Autumn from the Western side. (A Study.)

A few notes may be fitly given here concerning the history of Ekaterinburg, the capital city of the Urals, where gold, platina, copper, iron, chromite, manganese, salt, coal, asbestos, and other minerals are produced annually to the value of about 70,000,000 roubles. On the spot now occupied by the town of Ekaterinburg there formerly stood a factory-fort or fortified factory, which was begun by a well-known statesman of the time of Peter the Great, named Tatishcheff, and continued by General Gennin. In the year 1723, a large number of workmen and a regiment of soldiers were sent there from Tobolsk, and the fort was named after Catherine, wife of Peter the Great, subsequently the Empress Catherine I. The construction of the fort was finally finished in 1726 and the first settlers were sectarians from the neighborhood

and later also from Moscow and Toula. Polish and Swedish prisoners were also sent there. The number of inhabitants grew very slowly.

Between 1753 and 1763 there were 68 works and factories. In 1797 an official administration of these factories was established on the spot, and subsequently reorganized into the Local mining Department. As the center of the mining industry in Russia, Ekaterinburg soon began to attract attention. In 1824 it was visited by the Emperor Alexander I; in 1828, by Alexander Humboldt; in 1837 by the Russian heir to the throne, afterwards Alexander II, and in 1874 and the beginning of the fifties, by the well-known English traveler Atkinson. At present the town contains about 60,000 inhabitants and a large number of educational and benevolent institutions.

No. 531. Geological Section of Gold-Bearing Stratum. (Water Color.)

Explanation.—This stratum occurs about a mile from Ekaterinburg in the woods belonging to the town. In the lower part of the picture is a geological formation of argillaceous shists of a greyish, greenish color; above them is a stratum of a dirty yellow color, containing gold to the extent of ten dolyas to one zolotnik per 100 poods of sand (1 dolya is the 96th part of a zolotnik, which is 2.41 drams avoirdupois, and 1 pood is 36 pounds). The component parts of the stratum are quartz and argillaceous shists with a mixture of iron stone. Above this is a thick seam of blue potter's clay, which higher up turns into black earth formed of putrified vegetable remains. Above the black earth lies peat. The depth of the section is 6 arshines, or 14 feet. Certain other minerals, as well as gold, are found in these lands belonging to the town of Ekaterinburg.

No. 532. Geological Section of Gold-Bearing Quartz Vein at the "Otkruiti" (open) Diggings.

At the bottom is a geological formation of dolomite of a greenish color and higher also dolomite changed into a rusty color. The quartz of a whitish rusty shade containing the veins of gold runs vertically through both strata. The middle quartz vein breaking higher up into two parallel branches, is much richer in gold than the other veins here represented. About 50 zolotniks of pure gold per hundred poods of quartz are obtained here, whereas 6 zolotniks only per 100 poods of quartz is generally considered profitable. These diggings, which belong to the Beresofsky Association of gold miners, are 12 versts on the Northeast of Ekaterinburg.

No. 533. The "Stone Tents" of Shartash.

Explanation.—These so-called "stone-tents" are situated two and a half versts from Ekaterinburg. They are the remains of a protuberance composed of layers of gran-

ite, piled one on top of the other, reaching about 70 feet in height, which has been much worn by climatical and atmospherical influences. It seems also to have been subject to the action of glaciers as indicated by the series of granite boulders on the Southern side. The fact of remains of cooking utensils and hunting weapons of this stone age, having been found here, appears to point to the great probability that prehistoric man found shelter and concealment in these granite "tents." In summer I have excavated near this spot, not only human traces belonging to the stone age, such as weapons and fragments of pottery, but also traces of man in the bronze period in the form of bronze idols.

Fragments of objects belonging to prehistoric man are found even on the tops of the stone tents, of course in cracks covered with sand and turf. A characteristic detail of these granite outcrops is that in no one of them have any signs been found of colored stones.

No. 534. Study of part of the "Stone Tents," from the Northern side.

No. 535. Top of the Little Column of "Stone Tents," from the Eastern side.

No. 536. Siberian Plain.

Explanation.—In the distance are seen the Nijni-Esetsky hills or mountains, forming the beginning of the rise of the Ural range. The locality is 20 versts south-east of Ekaterinburg.

No. 537. Morning in the Village of Stedelnikof.

Explanation.—In the background of the picture between the mountains is the village of Siedelnikof, or Shaber. To the right of the village is the Orletsovaya mountain, the source of the well-known mineral rhodonite-orlett.

No. 538. Geological Section of Bed of Amethysts.

Explanation.—This bed of amethysts is on the watershed of the Urals, 80 versts from the town of Ekaterinburg, near the station of Poldevoi Perm on the Cheliabinsk Railway. The chief formation of the bed consists of gneiss (stratified granite) in which runs a thin seam of light grey color—granite-gneiss. In the gneisses, between the granite-gneisses, may be seen the quartz with the amethyst crystals.

No. 539. River "Generalka." Spring. European Slope.

Explanation.—This mountain stream rises in the Ural watershed on its Western side. In former times, gold was washed from the sand on its banks.

The picture represents the early spring. On the mountains the snow has already melted, but snow still lies in places down below the meadows. The air is pure, but moistened by evaporation from the soil. In the distance appears the outlines of mountains with their tops and slopes protected from the rays of the sun by dense forests of fir and pine. Spring in the Urals advances rapidly. The snow disappears in a couple of weeks, or less, and the vegetation at once begins to grow.

No. 540. Encampment of the Author's Prospecting Party in Search of Gold and Colored Stones. (A Study.)

On the left is the author's sail cloth tent. On the left two half underground (turf) houses for the workmen.

No. 541. Making of Charcoal.

Explanation.—This picture illustrates the process of burning wood for charcoal. The piles of regularly laid wood are first covered with turf and then sprinkled over with dry soil, certain apertures being left for the ignition and air draught. This industry is practiced on the wooded property of all the factories and works in the Urals, and gives employment to the local inhabitants. In some places the modern and more rational method has now been adopted. It may be noted that the primitive forests of timber have been much reduced by the use of wood fuel in all the works of the Urals. Nothing is yet heard of the introduction there of mineral fuel.

No. 542. Water Color from Nature. Typical Ural Crystals, Minerals and Precious Metals from the Collection of M. Denisoff-Uralsky.

1. Diamond, 8 times enlarged.
2. Beryl, natural size.
3. Beryl, 4 times enlarged.
4. Aquamarine, twice enlarged.
5. Alexandrite, 4 times enlarged.
6. Naturally formed Platina, twice enlarged.
7. Amethyst, natural size.
8. Rock Crystal. Natural size.
9. Smoky Crystal. Twice the natural size.
10. Demantoid (Chrysolite). Twice the natural size.
11. Garnet. Natural size.
12. Smoky Rock Crystal in Felspar.

13. Calcite. Natural size, Natural size.
14. Iron "blesk" (iridescent iron).
15. Emerald. Twice the natural size. Natural size.
16. Corundum. Natural size.
17. Ilmenite. Natural size.
18. Corundum—blue. Natural size.
19. Perovskite. Natural size.
20. Leuchtenbergite. Natural size.
21. Crocalite. Twice natural size.
22. Tourmaline. Twice natural size.
23. Tourmaline. Natural size.
24. Tourmaline. Natural size.
25. Euclase. Natural size.
26. Topaz, in smoky rock crystal.
27. Phenacite. Natural size. Twice natural size.
28. Natural pure gold. Twice the natural size.
29. Rutile. Twice the natural size.

The sources of these stones are:

No. 1.—Mining District of Nijni-Tagil.

Nos. 2, 3, 4, 12, 18, 24, 16, 22, 23, 26, Murzinka.

Nos. 7, 10, 11, 9, 8, 17, 29, Mining District of Suisertsk.

No. 6, from the river Esa Platina indu mines.

No. 13, From the banks of the River Chusovaya.

Nos. 5, 15, 27, From emerald formations.

No. 17, Ilmensky Mountains.

Nos. 19, 20, Akhmatofsky diggings near the town of Zlatoust.

No. 25, Kochkar, from the River Sanarka.

No. 28, Nevyansky mining district.

No. 21, Berezofsky gold diggings.

SOUTHERN URALS.

No. 543. A Cossack of the Urals. Ivan Goriachushtchhoff. (A Study.)

Explanation.—The Cossacks originated in free communities of outlaws and freebooters of various races, Kirghiz, Tartars, and others, more especially of discontented Russians, flying from Muscovite tyranny during the reign of Ivan the Terrible, and

seeking a life of freedom and adventure on the Eastern confines of the Empire. These turbulent communities gradually developed great power and influence in colonizing and Russifying the region of the Urals. All property belonging to their military republic was held in common, and when not engaged in raids and plunder, they followed no peaceful occupation except a little cattle raising and fishing. In 1613, a charter was granted to the Cossacks on the River Yaik, and soon afterwards, the Ural Cossacks, as they were then called, began to serve in the ranks of the Tsar's army. From the middle of the 17th century the Government began to check the wild career of these irregular troops, and with the opening of the following century, a new era in their history began to dawn. The Cossacks are still distinguished from the Russian peasant population by typical features, greater activity, and certain moral traits. On the whole they are much more intelligent, much quicker of perception and far more self-respecting than the ordinary peasant agriculturist.

No. 544. A Bashkir. Muhamedar Amkhakiroff, from Orenburg.

Explanation.—The Bashkirs were one of the first races to inhabit the Urals. This is attested by sepulchral remains, by ancient ruins and by references made to them in the writings of ancient travelers. An ambassador sent by the Caliph Muktedir to the Bulgars on the Volga in 992, after passing through this country, wrote that the Bashkirs were all robbers and enjoyed nothing so much as eating "parasites." They have been recognized by Humboldt and Strahlenberg as a Finnish race, that in course of time has assumed a Mongolian type. Those inhabiting the Middle Urals have retained more of their original Finnish characteristics, while those of the Southern Urals have become almost entirely assimilated with the real Mongolian races. At present the Bashkirs are an impoverished, dirty and undeveloped race, apparently doomed to extinction.

No. 545. Yuryuzansky Works.

The Yuryuzansky Iron Works and rolling mill was established in 1798 by the merchant Tverdisheff from Simbirsk, and subsequently belonged to Prince Bielo-selsky. At the present time it is the property of a foreign company. The works are situated on the River Yuryuzan. About 600,000 poods of iron are smelted here.

No. 546. Beginning of Winter on the River Yuryuzan.

Explanation.—The mountain river Yuryuzan flows between banks of alluvial Devonian limestone. On the right bank along a cornice cut out in the mountains runs the line of the Samara-Zlatoust Railway, which crosses the Yuryuzan. The railway bridge is seen in the center of the picture.

No. 547. Moonlight Night.

No. 548. The Zigalga Chain in Winter.

Explanation.—The Zigalga is one of the highest chains of the Southern Urals, distinguished for the bare crests of its outcrops of stone and its stern and wild aspects in general. It is considered almost inaccessible in many parts, owing to the quantity of loose stones and the thickly growing woods.

No. 540. Forest Fire.

Explanation.—Forest fires are the scourge of the Urals as well as of Central Russia. In the Urals they are even worse because of the predominance of thickly growing resinous timber, extending for hundreds of versts. The metallurgical industries of the Urals suffer very considerably in consequence. The picture represents a very large tract of forest already on fire and the fierce flames are rapidly spreading, enforcing their way upwards.

**COLLECTIVE EXHIBITION OF LADIES' ART
SOCIETIES AND CIRCLES**

MISS MARGARET BRULOFF.

Artist.

No. 550. Screen in modern style.

MRS. MARY DIETRICH, NEE COUNTESS ROCHEFORT.

Artist.

Member of the St. Petersburg Archaeological Institute, and of the First Ladies' Art Circles of St. Petersburg.

CERAMIC AND SCULPTURE HAND WORK (UNIQUE).

No. 551. Ancient Russian drinking cup in the form of a chicken.

No. 552. Ancient Russian Drinking Cup of the Twelfth Century in the form of a horse.

No. 553. Ancient Russian drinking cup, glazed.

No. 554. Ancient Russian drinking cup in ancient Byzantine form, with Russian legendary bird. (Syrin).

- No. 555. Ancient Russian drinking cup in the form of Russian legendary bird.
- No. 556. Tureen, with barndoor cock.
- No. 557. Tureen, with owl.
- No. 558. Tureen, with sunflower.
- No. 559. Tureen, with water sprite.
- No. 560. Dish for caviare in form of a fish.
- No. 560A. " " " " "
- No. 560B. " " " " "
- No. 561. Ash pan with Russian legendary bird. (Syrin.)
- No. 562. Ash pan in form of peacock.
- No. 562B. Ash pan in form of peacock.
- No. 563. Small vase "Boyariniya."
- No. 564. Statuette "Boyariniya," (rose-colored).
- No. 565. Head of a Vitiaz (Russian Knight).
- No. 566. Drinking cup, blue, with sunflower.
- No. 567. Plate with design of XII Century representing a bird.
- No. 568. Statuette "Boyariniya."
- No. 569. Statuette "Boyariniya."
- No. 570. Statuette, Russian legendary bird. "Syrin."
- No. 571. Statuette of a dog.
- No. 572. Head of a demon.
- No. 573. Drinking cup of Byzantine style with Russian legendary bird, "Syrin"

MRS. ALEXANDRA KOMKOFF-KOROBOFF.

Artist.

Directress of the 1st professional school for girls founded by A. Koroboff in St. Petersburg in 1879.

- No. 574. Old Boyarin from a picture by Makofsky (painting on porcelain.)

MRS. VERA LAPSHIN SOKOLOFF.

Artist.

Teacher in the Drawing School of the Imperial Society for the Encouragement of art.

- No. 575. Vase of majolica.

MISS AGNESS LINDEMAN.

Artist.

Member of the New Art Society.

- No. 576. Embroidery (modern style).
- No. 577. Embroidery.

No. 578. Embroidery.

No. 579. Embroidery.

MISS AMELIA MEINSHAUSEN.

Artist.

No. 580. Woman's head from picture by Ruebens (painting on porcelain).

MISS JOSEPHINE REIN.

Artist.

No. 581. "Persee and Andromede," from picture by Ruebens (painting on porcelain).

MISS ELEN REICHARDT.

Painter.

Exponent of the St. Petersburg Society of Artists.

No. 582. Negress Rongaveilla.

MISS ELIZABETH TCHEREMISSINOFF.

Artist.

Leather Work, Mosaic, Embossing, Etching, Etc., Etc.

No. 583. Note book, rose embossed on etched leather.

No. 584. Note book, rose, with leaves embossed, etched leather.

No. 585. Writing pad slit and etched leather.

No. 586. Box—fishes—embossed and slit, etched leather.

No. 586A. Book cover, white and gray leather mosaic.

No. 587. Book cover, etched leather.

No. 588. Box, roses and leaves embossed, etched leather.

No. 589. Writing Pad—rose on stem embossed, etched leather.

No. 590. Binding, etched leather.

No. 591. The photographs represents the binding of a volume of Heine's poetry acquired this spring at an artistic exposition in St. Petersburg by Her Majesty, the Empress Maria Theodorowna of Russia.

FIRST PROFESSIONAL SCHOOL FOR GIRLS ESTABLISHED IN 1879, BY A. T. KOROBOFF IN ST. PETERSBURG. DIRECTRESS—A. A. KOMKOFF-KOROBOFF.

(On account of lack of space in the Educational Building exhibited in the Palace of Fine Arts.)

No. 592. Window screen (mosaic of gauze, wool and crape) with picture by Prof. Zichl Demon.

No. 593. Bouquet of wild flowers (work of ten pupils of the school).

No. 593A. Bouquet of roses—copy from nature (work of 20 pupils of the school.)

No. 594. Sachet for linen of ancient Russian silk material in Russian style with water color from picture by V. Vasnetzoff, "Syrin," Russian legendary bird.

No. 595. Russian boy's costume embroidered with ancient Russian designs (work of the younger pupils of the school).

No. 596. Maunkin from the general ethnographical collection of the school, representing the gala costume of the Russian Tsaritsas in the XVI and XVII Centuries.

No. 597. Maunkin from the general ethnographical collection of the school, representing the ancient costume of women in the province of Kostroma, made out of real ancient Russian material.

CLASSES OF INSTRUCTION IN ARTISTIC WORK, ESTABLISHED BY MRS. L. STRAM, 1898.

(On account of lack of space in the Educational Building exhibited in the Palace of Fine Arts.)

No. 598. Loom for weaving carpets.

No. 599. Spindle.

No. 600.

No. 601.

No. 602.

No. 603. Fawels of Peasant Work.

No. 604.

No. 605.

No. 606.

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